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Interplay of verbal and visual

Concretisation as a dubbing translation strategy
in children's TV show *Kit 'n' Kate*

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<p>Tämä tutkielma on käännösgradu, jossa käsittelen konkretisoivia käännösratkaisuja englanninkielisen <i>Kit 'n' Kate</i> -lastenohjelman suomenkielisessä käännöksessä <i>Killi ja Kiki</i>, jonka olen tehnyt aitona toimeksiantona. Konkretisaatio-sanaa käytän tässä tutkielmassa kuvaamaan käännösstrategiaa, jolla audiovisuaalisen tekstin verbaalisen ja visuaalisen osan yhteyttä vahvistetaan esimerkiksi tarkentamalla lähdetekstin epäsuoria viittauksia. Tutkielmassa selvitan, millä eri tavoin ja mistä syistä konkretisaatiota voi toteuttaa dubbauskääntämisessä ja mitkä ovat kyseisen käännösstrategian edut ja ongelmat.</p> <p>Tutkielman aineistona on viisi <i>Kit 'n' Kate</i> -ohjelman viisiminuuttista jaksoa sekä niistä tekemäni käännökset, jotka on esitetty YLE TV2 -kanavalla syksyllä 2016 ja keväällä 2017. Käsittelen tekemiäni konkretisoivia käännösratkaisuja nojaten muun muassa Baumgartenin visuaalis-verbaaliseen koheesioon, Klaudyn spesifikaatio-käsitteeseen sekä Séguinot'n eksplisitaatio-jaotteluun.</p> <p>Kolme useimmin käyttämäni konkretisoivaa käännösratkaisua ovat pronominiin ja adverbialien korvaaminen substantiiveilla, yleismerkityksisten verbien korvaaminen tarkempimerkityksillä verbeillä ja repliikin ”uudelleenkirjoittaminen” suuremmaksi viittaukseksi. Tutkin ja arvioin näitä ratkaisuja jaksoista poimimieni esimerkkien avulla.</p> <p>Konkretisaation tavoite, kuten dubbauskääntämisen yleensäkin, on tuottaa käännös, joka kannattelee kuvaa ja tarinan juonta sujuvalla ja kuvailevalla suomen kielellä. Kääntäjän on otettava huomioon lapsiyleisö ja tehtävä käännös, joka toimii sellaisenaan katsojien kulttuurissa. Toisinaan konkretisoivan kääntämisen ongelmana on, että katsoja ei saa tilaisuutta tehdä ohjelman kommunikatiivisesta tilanteesta omia tulkintojaan, jos implisiittinen viittaus eksplikoituu konkretisoivan käännösratkaisun myötä. Suomen dubbauskäännösosalalla kuitenkin tunnutaan suosivan sellaisia käännöksiä, joihin konkretisaation avulla itsekkin pyrin. Tämän voi päätellä toimeksiantajani antamista ohjeista käännöstyötä varten sekä muiden alan ammattilaisten näkemyksistä.</p>		
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List of abbreviations

ST	source text
TT	target text
SL	source language
TL	target language

1 Introduction

Finnish animation dubbing has entertained animation lovers for years with its high quality and driven creators. Animations artfully connect viewers of different ages as parents show animated films and TV programmes to their children, and the children who grow up watching animations gain new perspectives and understandings to their childhood favourites when they watch them again at an older age.

What is it that holds the viewers' interest in an animation? The answer may be different for different viewers, but it might often contain the words "the story", "the characters", or "the humour", for example. Whatever the answer, all parts of a dubbed animation have gone through careful consideration, first by the creators of the film or the programme, and second, and perhaps more importantly for the viewer of the translated version, by the translator who has recreated the story in the viewer's language.

In my work as a dubbing translator, I am constantly entertained and excited by the opportunities that the work provides considering language use and writing a story again for the Finnish viewers. However, I am aware that dubbing translation is a field that is perhaps difficult to grasp for someone with no experience in it, and consequently, solutions in dubbed products often seem to be criticised without much knowledge of what has brought those solutions about. With this thesis, I aim to provide some insight into the dubbing translation work, as there is a chance to explain and discuss in detail some translation choices and provide first-hand information that would not be possible to gain if the analysed material were created by another translator than myself.

More specifically, this thesis discusses so-called 'concretisation' in the dubbing translation of one children's TV programme, *Kit 'n' Kate*, that I have translated myself from English into Finnish during May 2016. Concretisation is close to the concepts of specification (e.g. Klaudy 1996: 145) and particularisation (Vinay & Darbelnet 1995: 59). It is also related to explicitation (studied by e.g. Séguinot 1988). In this thesis, I use the term concretisation to refer to a translation operation that aims to tighten the connection between the verbal and the visual elements of an audiovisual text by making linguistically vague or depleted references in the source text more specific or descriptive in the translation. My research question, consequently, could be formed as such: in what ways is concretisation performed in

dubbing translation, and what are the reasons for it as well as its benefits and shortcomings?

Concretisation, as I study it in relation to dubbing translation, has not been studied before, to my knowledge. There are some studies, but not many, on explicitation in audiovisual translation. Perego (2004) and Moghaddam et al. (2017) have studied explicitation in subtitling, and Bagheri and Nemati (2014) and Bagheri et al. (2014) and compare explicitation in the dubbed and subtitled versions of the same film. As far as I know, there are no or very few studies on explicitation in dubbing translation, not to mention ones where the researcher is also the translator. Moreover, the studies of Moghaddam et al. (2017), Bagheri and Nemati (2014) and Bagheri et al. (2014) are frequency analyses instead of qualitative ones, the latter of which is the methodological approach applied in this thesis.

In her thesis, Saikkonen (2016) studies a dubbing translation that she herself has created, but it is of a more general nature and focuses on a variety of translation problems that Saikkonen encountered in the process and her solutions to them. Baumgarten's (2008) study on visual-verbal cohesion discusses some similar issues to my findings, which is discussed in more detail in Section 3.2.3. (A complete outline of this thesis is provided the end of this chapter.)

I believe that my thesis is able to provide a new perspective into the academic world of audiovisual translation, considering that my focus on concretisation is more specific than a general translation commentary, that concretisation and related concepts have not been studied much in the field, and that I am able to analyse the translation solutions in the most in-depth way possible as they have been made by me.

This thesis is a so-called “translation thesis” or a “translation commentary” – in other words, the translated material that I analyse in this study has been created by me during an authentic translation assignment. Recent translation theses published at the University of Helsinki include Saikkonen (2016), Nevalainen (2015), and Mäkinen (2013). Throughout this thesis, I use the pronoun *I/me* to refer to myself either as the researcher or the translator of the material in question and the pronoun *she/her* for general references to a translator, a researcher, or other non-specified persons.

This thesis is divided into four main parts. In Chapter 2, I discuss the translation thesis as a research design as well as the importance of self-reflection in a

translator's work. In Chapter 3, I discuss the theoretical framework supporting the topic of this thesis: the concept of dubbing and dubbing translation in general and some background on the concept of concretisation, including translation shifts and operations, explicitation and visual-verbal cohesion. In Chapter 4, I present my material, the children's programme *Kit 'n' Kate*, in more detail. I discuss the background and nature of the translation assignment and provide a detailed description of the translation process of the different parts of the programme: the characters' names, the theme song, and the episodes themselves. In Chapter 5, I analyse the most frequently performed concretising operations in the translation process of *Kit 'n' Kate*, giving detailed examples of each operation drawn from the material. Finally, in Chapter 6, I present some discussion on my material as well as concluding remarks on the thesis. The English and Finnish scripts of the five *Kit 'n' Kate* episodes from which the examples have been drawn are included in the Appendix, as well as a Finnish abstract of this thesis.

2 Translation thesis and self-reflection

Translation thesis as a research design is different from more conventional translation-related theses in the respect that the analysed material has been translated by the researcher herself. What makes my translation thesis slightly different from those mentioned in the Introduction is that I had already done the translation work before starting this study. In other words, I had received the translation assignment before planning to write this study, and the translation was finished by the time I started the thesis process. Contrary to some previous translation thesis writers, I didn't seek a real-life translation assignment for the purposes of writing this study. Vehmas-Lehto (2000: 6) writes about the translation thesis with the perspective that an assignment is acquired with the study already in mind, an approach which was used by the aforementioned Saikkonen, Nevalainen, and Mäkinen. Naturally, it must be noted that at the time of publication of Vehmas-Lehto's article, which is at the time of writing this already 17 years old, the translation thesis was a new concept without established norms or standards, which is frequently noted by Vehmas-Lehto herself. Between 1995 and 2000, 11 translation theses were made within the Russian Translation and Interpretation subject, and "more than ten" in Swedish and English Translation each. (Vehmas-Lehto 2000: 6–7.)

Such established norms or standards for the translation thesis have still not been formed due to the lesser popularity of the topic, which is why I have been mainly turning to Vehmas-Lehto's article for general guidelines for my thesis despite the article not being very recent. I have also studied the three aforementioned translation theses, which have all been good examples of the structure and form of a translation thesis. Saikkonen's study on her dubbing translation of the French animation *Il était une fois... notre terre* has been especially useful as the topic is so closely related to mine.

As mentioned, the researcher's own translation work is an integral part of a translation thesis. This automatically creates the need to pay attention to self-assessment as a part of the research – a point which has been given relatively modest consideration in some recent translation theses, including the three mentioned above. Self-assessment and self-reflection are a required part of assignments in most translation courses at the University of Helsinki in the form of translation commentaries, in which the translation student identifies translation problems within

the assigned text and explains and justifies her solutions to them. This kind of critical analysis and dissection of one's own work is practised throughout translation studies – in fact, starting from the first translation courses of first-year translation students. (Eskelinen & Pakkala-Weckström 2016: 318.)

The function of self-assessment is not only to prepare students for the demands of professional working life but to make them aware and able to control their own learning and working processes (Eskelinen & Pakkala-Weckström 2016: 324). This is deemed “extremely important” (*ibid.*). Self-assessment of the translator's own translation processes and their quality, as well as the ability to justify one's translation choices, are also included in the competences for professional translators as defined by the Directorate-General for Translation in the European Commission (Gambier et al. 2009: 4–5).

Translation commentaries are required of students also at the University of Stockholm (Norberg 2014: 151). Norberg focuses on the importance of guided translation commentaries instead of free-form ones. Eskelinen and Pakkala-Weckström (2016: 329) note that some students might indeed benefit from “more rigorous guidelines (or even rules) for self-assessment”.

Norberg demonstrates this by comparing the effects of two sets of instructions for translation commentaries. During the first term of the translation course in question, the students were required to provide a commentary based on very scarce instructions consisting only of three different headings (Problems, Working process, Translation aids), while the guidelines during the second term included many more details and questions to focus on (Norberg 2014: 156). The more his students analysed their own work through the translation commentaries, the more aware they were of their working processes and the more able they were to identify and tackle the problems encountered in the process (Norberg 2014: 160–161).

Norberg also shows that clear guidelines on translation commentaries are better than few or no instructions at all. During the first term, the students' commentaries were generic in nature, focusing more on the translation problems and their way of solving them and less on evaluating their working processes (Norberg 2014: 157). Contrarily, the second term saw a significant change in the commentaries, in which the students provided much more detailed comments, including critical assessment of their own processes and approaches (Norberg 2014:

161). Thus, the students' commentaries seem to have reflected the nature of the given instructions.

Norberg (2014: 162) calls for detailed instructions on commentaries as they provide "more meaningful results" and "more information". While this approach is more in-depth and practically-oriented than my general assumption that self-reflection is useful for translators, his findings clearly support the idea that any kind of self-assessment is good for the development of translators' own experience and processes, and the more self-reflection there is, the more helpful it is for the translator. These benefits were also noted by the students at the University of Helsinki (Eskelinen & Pakkala-Weckström 2016: 328). This is also what I wish to achieve for myself through conducting this study, as being more aware of the details of my own translation work becomes increasingly important in professional life when I can no longer utilise the resources and instructions that are at my disposal at the university. This ability to continue on from the studies into the profession is also mentioned as the aim of the translation degrees at the University of Helsinki (Eskelinen & Pakkala-Weckström 2016: 317).

Through receiving fuller instructions for self-assessment, Norberg's students clearly showed "heightened self-reflection" (Norberg 2014: 161). Norberg's findings show that commentaries are important for the translator's awareness of the text and the work that goes into translating the text. Vehmas-Lehto (2000: 6) similarly points out that studying a text that one has translated herself helps one identify the problems within the translation.

Ideally, self-assessment would happen at the time of doing the work, as going back retrospectively "does not allow complete recall of the information" (Englund Dimitrova & Tiselius 2010: 110). Retrospection in translation work especially can be difficult, since the translator works between the source text and the "growing" target text, going through them multiple times and making edits in different stages of the process. Therefore, it may sometimes even be impossible to remember which problems were processed at which points. (Englund Dimitrova & Tiselius 2010: 111.) Additionally, retrospection is "selective" and may even be restricted by unwillingness to report on the recalled matters (Englund Dimitrova & Tiselius 2010: 114), which is reflected in one Helsinki student's comment that they do not find self-assessment appealing (Eskelinen & Pakkala-Weckström 2016: 327). Hokkanen

(2016: 50) points out that it can sometimes also be difficult to verbalise or explain one's thoughts and experiences on the work.

The problems of retrospective self-reflection are noteworthy in this thesis, considering that nearly a year will have passed since completing the translation when this thesis process is finished. However, I believe that having done very similar dubbing translation work nearly continuously since, even during the thesis writing process, has helped me keep this particular project fresh in my mind. After all, I face similar problems in all my projects, which also allows me to compare techniques that I have used at different stages and draw inspiration from them. I also have access to all versions of the translation as well as the notes I have made during the process. Without a doubt, I am not able to recall everything that has influenced my translation solutions, but having the solutions and the source text in front of me and being familiar with my own way of thinking, I trust that I will be able to report on the reasons for these solutions as accurately as is necessary for the purposes of this thesis.

3 Theoretical framework

In this chapter, I discuss the theoretical aspects that help acquire a clearer concept on the matters that affect dubbing translation, specifically the dubbing translation project that is the topic of this thesis. The chapter is divided into two main parts. In Section 3.1, I discuss dubbing and dubbing translation in general, focusing especially on Finnish practices. Section 3.2 provides a closer look in the matter of concretisation in translation, with special attention on the interplay of the verbal and visual elements of audiovisual texts.

3.1 Dubbing and dubbing translation

Dubbing, in its most basic definition, is a technique whereby the original voices of audiovisual material are covered by new voices (Dries 1995: 9), or as Whitman-Linsen (1992: 12) puts it, the recorded voices are “glued” to the speaking characters on screen. Dubbing can be conducted within the same language or between different languages (Dries 1995: 9), but in this thesis, the term is used only to refer to the latter case, i.e. interlingual dubbing. Similarly, Heikkinen (2007: 235) defines dubbing as “the replacement of a source language dialogue track in an audiovisual product with a target language dialogue track” (my translation). O’Connell (2003a: 65, 68) considers dubbing as one method of “revoicing” in which “a target language soundtrack” is produced and recorded. Tiihonen (2007: 171–172) refers to dubbing as the act of recording in which the voice actor records his or her lines so that they match the character’s mouth movements and gestures (more on synchrony in Section 3.1.1).

In this thesis, the term ‘dubbing’ or ‘dubbing translation’ will mainly be used to refer to the translation of children’s TV programmes or films, as these are the majority of the material that is dubbed in Finland (Heikkinen 2007: 241) – primarily a subtitling country (Vertanen 2007: 149). Dubbing in Finland is generally directed towards children under the age of ten (Jääskeläinen 2007: 126) or eleven (Heikkinen 2007: 241). This makes the focus of dubbing research in Finland slightly different than that of some other European countries like Germany and Spain in which dubbing is the dominant method of audiovisual translation for all audiences (e.g. Dries 1995: 10): Finnish dubbing research is focused on animations or other films

directed at children while dubbing research in many other countries covers all films, including those directed at adult audiences.

Although children's films and TV series that are dubbed in Finland include those with "real", human actors (such as Disney's 2017 remake of the 1991 animation *Beauty and the Beast*), this thesis focuses on the dubbing of animated productions, more specifically one TV programme.

For clarity, this section is divided into three parts, discussing synchronisation, the dubbing process and translating for children respectively.

3.1.1 Synchronisation: not the whole picture

It is difficult to study dubbing translation without also studying, or at least touching on, synchronisation. Synchronisation "consists of matching the target language translation and the articulatory and body movements of the screen actors and actresses, as well as matching the utterances and pauses in the translation and those of the source text" (Chaume Varela 2004: 43). It is certainly given a lot of emphasis in studies concerning dubbing or dubbing translation, which may be due to the fact that faulty or lacking synchronisation in a dubbed product is easily noticed by at least older viewers (Chaume Varela 2004: 44). Although synchronisation plays, of course, a big part in dubbing translation, I suggest that it is not the one and only most important thing in the field, but one of the several contributors that affect the finished product. In the Finnish dubbing field, the main goal in dubbing translation seems to be creating an enjoyable product through natural-sounding and descriptive language (e.g. Korhonen 2015, 2017; Stam 2010). In a similar manner, Whitman-Linsen (1992: 24–25) notes that a well-written and flowing line, even if out of synchrony, is far better than a "clumsy or mediocre" line that is perfectly synchronised. It is not my intention to declare that synchronisation should be disregarded completely, but it may be detrimental to prioritise it "above all else", as tends to be done in the "professional dubbing world", according to Chaume Varela (2004: 36).

However, it is important to identify the different types of synchronisation so that they can be employed when the product requires it, as has also been done in the case of the translation analysed in this thesis. For this reason, some insight into synchrony in this section is necessary, even though I aim to draw the main attention away from it when discussing dubbing translation in general.

Chaume Varela (2004: 43) distinguishes between three main types of synchronisation: lip synchrony, kinetic synchrony, and isochrony. Lip synchrony means matching the translation to the visible lip movements of the characters seen on screen, kinetic synchrony is matching the translation with the body movements of the characters, and isochrony means that the translation matches the beginning and end points of the speech – in other words, the TT line lasts exactly the same time as the ST line (Chaume Varela 2004: 44).

In my dubbing translation work, I tend to pay special attention to lip synchrony only in cases where a character's lips are shown close, extremely close, or detailed, which seems to be the general practice also in the main dubbing countries in Europe (Chaume Varela 2004: 44). While animated characters do not actually “speak” (Chaume Varela 2004: 46), it must be noted that with today's technology, even animated characters can have extremely realistic-looking lip movements, which is also noted by Heikkinen (2007: 239) and Tiihonen (2007: 179). Another important case for lip synchrony is when a character's speech either starts or ends with a physically distinctive sound (Tiihonen 2007: 177), like a round vowel or a bilabial consonant (e.g. Chaume Varela 2004: 44). In the case of *Kit 'n' Kate*, lip synchrony is not particularly important, as the characters' mouths are animated to merely open and close, not making distinctive shapes.

Lip synchrony is perhaps the best-recognised or most frequently mentioned type of synchrony: some scholars (e.g. O'Connell 2003a: 65, 68; Dries 1995: 9; Holopainen 2015: 81) even speak of “lip-sync dubbing” when referring to dubbing as defined at the beginning of this chapter. In some studies (e.g. Heikkinen 2007), lip synchrony is also given a bigger emphasis than the other types of synchrony. The danger of these perspectives is that the vast field of dubbing is equated with lip synchrony, even though there are many more elements that are equally, if not more, important in dubbing. This may also cause lip synchrony to be understood as the only type of synchronisation instead of just one of several – and it is not nearly always the most important one. In this thesis, lip synchrony is discussed in such detail because I aim to point out why it can be disadvantageous to consider it the main focus of dubbing.

An example of the second type of synchrony, kinetic synchrony, is that when a character is shown shaking his head – an expression of negation – the translation should not say “Yes” (Chaume Varela 2004: 44). Similarly, a character's facial

expression or other gesture may comply with a certain word or phrase in the speech, in which case the translation should place the word in the same point of the spoken line. Animations in particular can include very exaggerated gestures or movements, in which case the role of kinetic synchrony is especially significant. (Tiihonen 2007: 176.)

The third type of synchrony listed by Chaume Varela, isochrony, is perhaps the most important of these three, at least in my own dubbing work. Faults in isochrony, e.g. if a character's mouth closes on screen but the speech continues, are more easily noticed by the viewers than faults in the other types of synchrony (Chaume Varela 2004: 44), so it requires special care on the translator's part. The importance of isochrony over the other types of synchrony is likewise noted by Finnish dubbing translator and director Markus Bäckman, interviewed by Öhman (2016: 35). In my dubbing translation work overall, isochrony is the type of synchrony that I pay the most attention to: if an initial translation solution is too long for the character's speech, I abandon it and come up with another way to translate the utterance.

Another important matter to consider in dubbing translation is the connection of the verbal and visual information on screen and making sure that they do not contradict each other. Mayoral et al (1988: 59) refer to this as "content synchrony", while Chaume Varela (2004: 45) excludes it from synchronisation, referring to it as coherence instead. Distinguishing between synchrony and coherence may merely be a matter of perspective or preference: in this case, it may be erroneous to claim that coherence is *not* synchrony of the contents. After all, the other types of synchrony are inseparably connected to the visual, just as content synchrony or coherence between the translation and the picture. I would like to suggest that the two terms are more or less interchangeable, depending on the point of view. I discuss the interaction between the verbal and the visual elements of an audiovisual text in more detail in Section 3.2.3.

Chaume Varela (2004: 49) states that "a lower standard of synchronization quality is acceptable in the cartoon genre, both in lip synchrony and isochrony, as child audiences will not notice any delay, nor will they demand higher synchronization quality". Child viewers may not be as demanding in this respect as adult viewers, but I would not adopt the approach that "a lower standard" is in any way "acceptable", even if the differences in audiences may allow for some latitude in

places. Chaume Varela (2004: 47) does point out that in situations where synchrony would be difficult to reach because of another translation problem occurring simultaneously (such as the appearance of a visual icon that does not have an equivalent in the TL), synchrony can be sacrificed in order to have a coherent translation. However, even in such cases, isochrony is perhaps more possible to achieve than the other types of synchrony, and it should be strived for even in the case of animations, contrary to Chaume Varela's view that isochrony is not as crucial in that genre. Granted, child viewers may not understand the technicalities of a programme they are watching: for example, identify the reason why a character's speech with faulty isochrony feels wrong. However, I suggest that tight synchrony in places where it is particularly important is one contributor to children's enjoyment of the programme, which should be the main goal of a dubbing translator. Heikkinen (2007: 239) similarly challenges Chaume Varela's view, but she attributes the need for good-quality synchronisation to the adults that may be watching the animation with the children instead of the children's own enjoyment.

As mentioned in the beginning of this section, the aim for flawless synchronisation should not override the flow of the text, at least not at all times. A dubbing translator is required to consider all aspects of the audiovisual text and utilise the techniques available in a way that is best suited to the context at hand.

3.1.2 Dubbing process in Finland

The technology and tools available to a dubbing translator are constantly changing and developing. For this reason, descriptions of dubbing processes that are even only a couple of years old may already be outdated in some respect or other. In this section, I will rely on my own experiences on the subject and approach older studies with caution, highlighting only points that comply with my experiences. A detailed account of my working process on the TV programme analysed in this thesis can be found in Section 4.3, while this section aims to provide a more general view on the dubbing process in Finland.

In earlier years of dubbing translation, the dubbing translator was present at every stage of the process, which is the presumption in Tiisonen's article (2007: 172–174): in addition to translating, the translator would time the character's lines to appear at the right time, occasionally select the suitable voice actors for the

role, direct the translation in the studio, and make required changes to the text together with the actors. This may still be the case for some productions, especially bigger ones like full-length films, but my own experience is already quite different. I have done the timing of the lines only for my first production, but soon after that, the policies of the dubbing translation company that I work for changed so that the timecodes would be prepared in advance and the translator would only have to focus on the translating itself. I have not directed any of the productions that I've translated: in fact, most of them have not had a separate director at all. Often the only people present in the recording session are the voice actor and the sound engineer, who make any changes to the translation together during the session. However, it must be noted that practices may be different for other dubbing translation providers or those who have more extensive experience in the field than me. I also only have experience on relatively small productions: bigger productions like films generally always have a director, whether or not it is the same person as the translator.

The translator generally receives two different sound files: the complete video file with all the sounds, music, and dialogue, and the “international sound track” (Ranta & Surakka 2007: 139) or the “M/E” track (from the words *music and effects*, O'Connell 2003a: 73) that includes all the sounds except for the dialogue. The M/E track is useful when it is unclear whether vague wordless sounds like hubbub of a crowd or a character's sneeze need to be “translated” (i.e. recorded by the Finnish voice actors) or whether they are already included in the sound effects. There is less need for this nowadays as the M/E information is often included in the prepared timecodes, but occasionally sounds still need to be checked and confirmed.

Tiihonen (2007: 175) defines the task of a dubbing translator as “producing lines that are the right length, match the characters' mouth movements and gestures, and convey the message and the nuances of the source text as accurately as possible” (my translation). The translation process depends on the translator's own practices, but the translator often produces some sort of rough translation that she then modifies and polishes. To ensure the “speakability” and the correct length and timing of the lines, it is useful for the translator to speak the lines out loud constantly during the translating (Tiihonen 2007: 175; Saikkonen 2016: 22). This is likewise recommended for translators by a dubbing director and voice actor, interviewed by Stam (2010: 23). Modifications to the timing of the lines can also be made in the recording studio with current technologies.

When the translation is ready, it is sent to the studio where the voice actors and the sound engineer work together to produce the final version. Often, the voice actor sees the script and the programme for the first time in the studio and may even record his or her lines without listening to the original voices, but this usually depends on the preferences of the actor (Tiihonen 2007: 181). Again, there may be differences in the number of players that are involved in the different stages of the process.

Tiihonen (2007: 181) and O’Connell (2003b: 223–224) note that dubbing is teamwork. However, increasingly often, the members of the team are barely in contact with each other, apart from those present in the recording session. This may be due to the generally scattered nature of the field nowadays (Holopainen 2015: 93), but with my relatively small experience of the field, I am unable to provide reasons or further commentary on the matter.

As the translator is often not involved in the dubbing process after the translation is submitted, the need for a carefully considered and produced translation is intensified. After all, the translator knows the story, the characters, and the script of the text the best – and because the translator is not able to be consulted about potential changes in the recording session, she must try to make sure that there is as little need for changes as possible before letting go of the translation.

3.1.3 Children as the main audience of dubbing translation

As discussed earlier in this chapter, the majority of the audiovisual material that is dubbed in Finland are the programmes and films directed at child audiences (hereinafter collectively referred to as “programmes”). Children may watch the same programmes over and over again (Tiihonen 2007: 182), which is possible not only through DVDs but the increasing amount of streaming services and applications that are available to children nowadays via many different devices like tablets and smartphones. The consumption of entertainment does not only occur on television at the programme’s original airing time. It might, therefore, already be misleading to refer to programmes such as *Kit ‘n’ Kate* as “TV programmes” or “TV shows”, as is done throughout this thesis.

The question of audience brings forth an important point to keep in mind in dubbing translation. Although materials for children are made and controlled by adults (e.g. O’Connell 2003b: 227; Oittinen 2000: 69) and can sometimes be watched by adults (Heikkinen 2007: 239), the main and the most important audience are the children. There is a certain responsibility that this creates for the translator, which is also noted by Tiihonen (2007: 182): since children are able to practice their language skills by watching animations, the translator must make sure that the language used in the programmes is good, idiomatic, natural, and descriptive. Kaefer (2012: 4) notes the great importance of ambient (i.e. surrounding) speech and language for the development of children’s own language skills. More specifically, Lavigne and Anderson (2012: 112) mention several studies that have shown that children’s language skills and vocabulary are improved through watching TV programmes. Dubbing can also be seen as an effective way to improve the language skills of speakers of minority languages, even dying languages (Zabalbeascoa 2012: 72–73; O’Connell 2003a: 109) – a case which can be compared with the language learning of children who are not as familiar with their language as adults.

Oittinen (2007: 62) states that clarification of “vague” points is inherent in translation work. The translator must ensure that the translation complies with the child’s comprehensive and cognitive skills (Puurтинен 1998: 525). However, the translator should not overinterpret the source text: elements that are intentionally ambiguous should not be made explicitly available in the translation (Oittinen 2007: 62). This may pose problems for concretisation as a translation strategy and will be discussed further in Chapter 5. Additionally, as O’Connell (2003: 109) points out, translators (and authors) of children’s texts may not fully comprehend the scope of children’s linguistic abilities, which can occasionally make the translation process difficult.

Programmes must not only be understandable to the child viewers but keep them entertained. The translator directly contributes to whether the programme is entertaining or not through the linguistic choices she makes. Similarly to how an incomprehensible book may make the child lose interest in reading (Puurтинен 1998: 525), a programme that lacks a dynamic and fun script may not hold the child viewer’s attention. The translation should not contain words that are too difficult, for example, but underestimation of the child viewers’ language and comprehension skills may produce an equally unsatisfying result on the child viewers’ point of view.

Additionally, if a programme is directed towards a wide age range of children, there may be significant differences in how the viewers process the audiovisual product.

There are, indeed, many matters to keep in mind when translating an audiovisual programme for children. As mentioned earlier, the main goal according to the conventions of the Finnish dubbing field is to produce a translation with entertaining, vivid, and descriptive language that carries the story well and makes it easy and pleasant for the child viewer to follow (also e.g. Korhonen 2017). This can sometimes be carried out through types of concretisation. I will discuss my working process further in Section 4.3. I will also analyse different translation solutions related to concretisation in my material in Chapter 5.

3.2 Background on the concept of concretisation

In this section, I explain my own approach to the concept of concretisation and present some alternative, although quite similar, uses of the term concretisation by two different scholars in order to shed light on the thought process with which I started this study. I also discuss other concepts that are closely related to my use of concretisation, such as explicitation.

As mentioned earlier, in the course of this thesis I use the term concretisation for an audiovisual translation strategy whereby a pronoun, adverb, or other indirect reference in ST is translated as a noun phrase or other more specific reference in TT. This is done to strengthen the connection between the verbal and the visual layers of the audiovisual text and to make sure that the verbal text contains clear references that carry the story forward alongside the visual. Below is an example of a “concretised” utterance (not related to the material analysed in this study).

ST: *Put them over there.*

TT: *Nosta kukat pöydälle.*

‘Lift the flowers onto the table.’

In this example, the ST pronoun *them* is replaced in TT by the noun phrase *kukat* (‘the flowers’) and the adverbial phrase *over there* is replaced by the noun phrase *pöydälle* (‘onto the table’). While the ST utterance is perfectly understandable to the

speakers and listeners in the context of the utterance, someone who is merely overhearing or unable to see may not be able to understand the meaning of the sentence without more information. An expression such as a personal pronoun (e.g. *them*) or an adverbial (e.g. *over there*) that requires contextual information for the reference to be understood is called deixis (e.g. Huddleston & Pullum 2005: 101, Larjavaara 1990: 323). In other words, deixis “is a reflection in language of the physical act of *pointing*” (Zlateva 1998: 144, author’s emphasis). Several of the examples in the material of this thesis include deictic expressions that have been translated in a more explicit way by including the “name” of the object of reference (as in the example above).

There are not many studies on deixis in translation (Stavinschi 2012: 235). Stavinschi has studied the translation of deictics in a play and notes that many language versions of the same play showed a clear reduction in the number of deictic elements (2012: 233, 247). Pavesi (2013: 111) states that there was likewise a reduction of deictics (namely the demonstratives *this* and *that*) in dubbed Italian translations of English-language films. Mason and Serban (2003: 290) note that in the studied literary translations from Romanian into English, proximal deictics (such as *this*, *here*) were often translated with distal ones (such as *that*, *there*) or left out altogether, creating a more distant reader relationship. Deictics are also discussed in relation to visual-verbal cohesion in Section 3.2.3.

Despite not constituting all the material in this study, it was the translation of deictics into more concrete expressions that first caught my attention when examining my own translation work. In the field of translation studies, the definition of ‘concretisation’ somewhat differs from the meaning it is given in this thesis: my definition includes changes within the same word class, changes from word class to another, as well as different structures altogether (discussed in more detail in Chapter 5), while some scholars seem to mention only changes within the same word class. Klaudy (1996: 145) defines concretisation as “a lexical operation whereby the SL unit of a more general meaning is replaced by a TL unit of a more specific meaning”. Moreover, Klaudy prefers to use the term ‘specification’, which she feels is more commonly used in the West than concretisation, a direct translation from the equivalent Hungarian term *konkretizáció* (ibid.). To reflect that, I will use the term specification when referring to Klaudy’s definition.

An example of Klaudy's specification is the different lexical representation of the parts of the body in Hungarian compared to Indo-European languages such as English, French, and German: while English, for example, differentiates between *mouth* and *lips* or *face* and *cheek*, in Hungarian, it is traditional to use a single word to refer to all sides of a different body part (for example, English *face* and *cheek* are both translated by the Hungarian word *arc*). Translators translating from Hungarian into English must then decide which part of the face, for example, is referred to in the ST and choose the TT unit accordingly. (Klaudy 1996: 146–147.)

Bayer-Hohenwarter classifies concretisation as a “primary shift” along with abstraction, modification and reproduction (2013: 67) and proposes that each TT unit can be considered one of these four in relation to the ST (2013: 73). She does not delve into more detailed definitions of these four shifts, but instead gives an example of each in the case of a sentence taken from a text to be translated from English into German: “The three models were chosen from thousands of possible recruits”. The text type of the example is a military advertisement, “models” referring to soldiers. A reproduction – or literal translation – of this unit into German (*Modelle*) would be inadequate as it “implies that the individuals are not soldiers but that their profession is to take part in photo shootings”. (Bayer-Hohenwarter 2013: 73.) Concretisation as a shift in this case is defined as “translation that concretises the profession of the individuals, such as ‘die Soldaten’ (the soldiers) or ‘die Rekruten’ (the recruits)” (Bayer-Hohenwarter 2013: 74).

Although my German skills are not sufficient enough to distinguish between the possible meanings and relationships between *Modelle* and *Soldaten*, Bayer-Hohenwarter seems to use the term concretisation in a somewhat similar manner to Klaudy's specification: the ST unit or word is either generic or contains several potential meanings, some of which may be confusing in the context, and therefore it is translated in TT using a hyponym or other phrase with a narrower meaning. Vinay and Darbelnet's ‘particularisation’ (1995: 59) seems to cover the same concept.

As mentioned above, my initial idea of concretisation concerns changing the word class instead of concretising within the same word class: in other words, I initially included only the replacement of a pronoun with a noun phrase, such as *them* → *the flowers*. The change in word class is called transposition (Vinay & Darbelnet 1995) and will be discussed in more detail in Section 5.1. However, the concretising strategies I present in Chapter 5 also include changes within the same word class,

which is what both Bayer-Hohenwarter and Klaudy seem to attribute the term concretisation (or specification) to. As described above, they do not seem to mention changes between word classes.

The definitions of concretisation or specification suggest that where a concretising translation strategy is applied, the TT unit becomes, in a way, more explicit. If we consider the example at the beginning of this chapter where *them* has become *the flowers* and *over there* has become *on the table*, it can be argued that some form of explicitation has occurred. From the point of view of the translation process, explicitation can be considered either an ‘operation’ (term used by Klaudy 1996, 2010) – in other words, an action performed by a translator, or a ‘shift’ (term used by e.g. Pekkanen 2010) – in other words, a change in the target text on the textual level.

In the following, I will introduce some previous research on the aforementioned explicitation, operations, and shifts, to which my original concept of concretisation is closely connected. The reason why I have chosen to begin this section with the narrow concept of concretisation, and only then move onto larger concepts like shifts and explicitation, is the nature of this study as a translation thesis with the focus on studying and analysing my own translation solutions and translation process. With this rather asymmetric presentation of topics that does not proceed in the perhaps more logical structure of “wide – narrow – narrowest”, I hope to illustrate my own learning process that is an integral part of this study. I have started with my own, likely lacking, definition of concretisation and only then started to build the theoretical framework around it to better understand and describe the processes that I have undergone in order to produce the translation that is the material of this thesis. During this thesis process, I aim to hone my initial definitions and categorisations in a way that is reflected in the structure of the thesis. Ideally, this thesis will illustrate my development process from a translator who has merely done a translation based on some general guidelines and personal choices to a translator-researcher who is able to critically analyse those choices and provide some explanations on their nature. Perhaps there will even be a need to challenge some of my solutions in cases where it may seem like I have made a choice that I would not make now based on the more academic understanding that writing this thesis has provided me.

In the rest of this section, I discuss further theoretical aspects of shifts and operations, explicitation, and visual-verbal cohesion, which is an important issue to keep in mind when translating audiovisual material.

3.2.1 Shifts and operations

In this section, I present and discuss shifts and operations and their different classifications (such as ‘obligatory’ and ‘optional’ – presented in more detail below). As this thesis concerns my own translation work and the solutions that I have made as the translator, my analysis will focus on only the optional operations. However, I also present other types and definitions in order to introduce a general picture on operations and to utilise this information in the case that I have subconsciously performed e.g. obligatory operations in some of my examples.

The term ‘shift’ refers to the different ways in which translated texts differ from the source texts (e.g. Hopkinson 2008, Bakker et al. 2009). Indeed, when a source text is translated into a target text, some degree of change is inevitable, in the least since the process includes a change of language to another. Klaudy (1996) seems opposed to the aspect of change or “transformation” in translation: she states that the “translator does not do anything to the SL form” and that the ST remains intact and unchanged. In her view, the process of translation could be better described as “the birth” of the TT as a new entity. (Klaudy 1996: 141–142.) Consequently, Klaudy does not talk about shifts, using instead the term operation, which in her opinion better reflects the nature of translation solutions as conscious decisions of the translator rather than “natural phenomena [sic] like the freezing of water under zero” (Klaudy 1996: 144). Operations or “lexical transfer operations” is a collective term for the “systemic and routine-like operative moves” that translators have developed in order to handle the difficulties that are caused by the different lexical and cultural systems between the two languages in the translation process (Klaudy 2010: 81).

Shifts and operations are closely related but not identical in meaning, as can be seen from the above definitions. The term operation carries the implication of the translator as an active player who “operates” on the texts, whereas shifts, or changes occurring in the translation process, are rather *the result* of the translator’s decisions.

Therefore, they should not be used interchangeably. However, they are categorised in the same ways, so I will use the term *shift* when referring to the scholars who themselves use the term (e.g. Pekkanen 2010, Blum-Kulka 1986) and the term *operation* when referring to Klaudy, who prefers the term over ‘*shift*’. I will use the term *operation* when referring to my own translation processes and solutions described in the analysis, as the term better incorporates the translator’s agency.

There seem to be two to three main types with which to distinguish between different kinds of operations and shifts. The two types that several scholars seem to agree upon are ‘obligatory’ and ‘optional’, although there are some differences on the definitions of these two types.

Obligatory operations are changes dictated by the structural, grammatical and semantic differences between the languages (Klaudy 1993: 72; 2009: 106), and consequently must be made. Klaudy (1993: 72) states that the “most obvious cases” of obligatory operations are caused by “missing categories”, such as the definite article, which Hungarian and English both have but Russian does not, or prepositions, which are used in Russian and English, but absent in Hungarian. These are also called “language-specific” operations (Klaudy 1996: 144). Without these, the target text would not be grammatically correct (Klaudy 1993: 72; 2009: 106).

Optional operations are dictated by differences in the text-building strategies and stylistic preferences between languages (Klaudy 2009: 106). They include, for example, the addition of conjunctives or other connective elements for stronger cohesion or using relative clauses in place of lengthy nominal or adverbial constructions. For example, Russian and English non-finite verb phrases are usually translated to Hungarian as finite verb phrases, as non-finite verb phrases are not very frequently used in Hungarian. (Klaudy 1993: 73.) These types of operations are optional in the sense that they may result in sentences that are grammatically correct but “clumsy and unnatural” (Klaudy 1993: 72, 2009: 106). As Klaudy (1993: 73) points out, optional operations are necessary “not for the correct sentence but for the correct text”.

Similarly, Blum-Kulka (1986: 33) has defined obligatory shifts as “dictated by the grammatical systems of the two languages” and optional shifts as ones “attributable to stylistic preferences”.

The third categorisation that Klaudy uses are called “pragmatic” operations. These changes are dictated by cultural differences: what is generally known by the

source language community, such as names of traditional dishes and folk dances, may need to be explained in the target language text. (Klaudy 1993: 74; 2009: 106–107.) Pragmatic operations can also be referred to as “culture-specific” (Klaudy 1996: 144). Blum-Kulka (1986: 24) refers to culture-related shifts as “reader-focused” shifts.

Pekkanen (2010: 37) distinguishes only between obligatory and optional shifts. Her view on obligatory shifts is partly in line with Klaudy’s, as Pekkanen also divides it into structural-syntactic and semantic differences. Pekkanen’s definition also includes “phonological differences”, for example differences in onomatopoeic words in English and Finnish. In contrast to Klaudy, Pekkanen considers cultural differences as the fourth main cause for obligatory shifts instead of their own category. An example of an individual culture-specific concept is Finnish *sisu*, which doesn’t have an equivalent word in English. (Pekkanen 2010: 37–38.)

Optional shifts, according to Pekkanen, “always involve the *agency* of the translator in the form of *choice*” (2010: 38, author’s emphasis). If there are more than one alternative translation option for a particular word or phrase that the translator may choose from, the resulting shift is considered to be optional. Pekkanen points out that the line between obligatory and optional may be blurred in the same sense: if there are several available options for a shift that’s “intrinsically obligatory”, it may also be considered optional, as the translator will have to choose which translation to use. (Pekkanen 2010: 38.) Blum-Kulka (1986: 24) refers to the shifts that are derived from the translator’s choice “text-focused” shifts, but rather peculiarly, she claims that that these choices usually show the translator’s “lack of awareness” of the ST’s meaning potential or that the translator even “failed to realise” the different functions or meanings in the text (Blum-Kulka 1986: 29–30). Blum-Kulka does not seem to acknowledge the possibility that the translator may indeed comprehend the meaning potential of the ST and deliberately choose one interpretation (more on this in Section 5.3).

Pekkanen points out that the translation process also includes ‘non-shifts’. These are “parts of the text where no shift takes place, other than the shift from one language to another” (Pekkanen 2010: 37). However, they may have “shift-like impacts”, as the transferred element may not work in the target text culture in the same way as it does in the source text culture, in which case it may be considered a type of foreignisation or interference from the source language. (Ibid.)

Some discussion has also occurred on operations and shifts that are essentially caused by the process of translation itself, which could be connected to Pekkanen's definition of optional shifts – the requirement to make choices is a natural part of the translation process. Séguinot (1988: 108) also calls for a distinction between “choices that can be accounted for in the language system, and choices that come about because of the nature of the translation process”. As for Klaudy's view on the matter, her definitions in different publications seem slightly overlapping or self-contradictory: On one hand, she claims that pragmatic (i.e. culture-related) operations are the only types of operations that are “derived from the nature of the translation process itself” (Klaudy 1993: 74). On the other hand, Klaudy seems to differentiate between culture-specific operations and operations derived from the translation process, as demonstrated by the passage below.

Some of these operations can be explained by the differences in the lexical and grammatical structures of the languages – these operations are called “language-specific” operations. Others are explained by the differences of cultures, between generally shared knowledge of the members of different cultural communities – these operations can be called “culture-specific operations”. *Other operations can be explained neither by structural differences between the languages nor by cultural differences but by the nature of the translation-process itself*, that is by the necessity to express ideas in the target language which were originally conceived in the source language. These operations can be called “translation-specific” operations. (Klaudy 1996: 144, emphasis mine.)

In a publication about explicitation (Klaudy 2009), Klaudy mentions (in addition to obligatory, optional, and pragmatic explicitation) translation-inherent explicitation that occurs by the nature of the translation process, also referred to in the above passage: “the necessity to formulate ideas in the target language that were originally conceived in the source language” (2009: 107).

In the next section, I present some research on explicitation as a type of operation as well as the explicitation hypothesis, which was introduced by Blum-Kulka (1986).

3.2.2 Explicitation and the explicitation hypothesis

Blum-Kulka (1986) has studied the different kinds of shifts in coherence and cohesion in translation and their relation to explicitation. She defines coherence as “a covert potential meaning relationship among parts of a text, made overt by the reader or listener through processes of interpretation” (1986: 17) – in other words, it

requires that the reader or listener understand the context and make her own interpretation based on it. Cohesion, on the other hand, is “an overt relationship holding between parts of the text, expressed by language specific markers” (Blum-Kulka 1986: 17), for example linking words and other text-building elements.

For shifts of cohesion, there are two types of effects they can have on translations: shifts in levels of explicitness – in other words, the target text is either more or less explicit than the source text on the textual level – and shifts in text meaning(s), which means that the explicit and implicit **meaning potential** changes in the translation process (Blum-Kulka 1986: 18). Shifts of coherence, on the other hand, she divides into reader-focused and text-focused shifts (1986: 23–24), as mentioned above in Section 3.2.1.

Blum-Kulka (1986: 19) proposes that the interpretation that a translator performs on a source text may lead to a more redundant target text. This is seen as an increased level of cohesive explicitness in the target text, which is not related to the increase of explicitness that occurs due to the different linguistic and textual systems of the two languages. Consequently, Blum-Kulka suggests that explicitation is an inherent part of the process of translation. This is what she calls “the explicitation hypothesis”. (Ibid.)

The starting point for the concretising strategy in my translation is reflected in Séguinot’s (1988: 108) view that “to prove that there was explicitation, there must have been the possibility of a correct but less explicit or less precise version”. Séguinot (1988: 106) agrees that explicitation is a natural by-product of the translation process but argues that Blum-Kulka’s definition is “too narrow” and that explicitness is not necessarily the same thing as redundancy. Séguinot (1988: 108) wants to reserve the term explicitation for those additions “which cannot be explained by structural, stylistic, or rhetorical differences between the two languages”, proposing that there are three types of explicitation in translation:

1. “something is expressed in the translation which was not in the original”
2. “something which was implied or understood through presupposition in the source text is overtly expressed in the translation”
3. “an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice” (Séguinot 1988: 108, numbered list by me.)

The second type of Séguinot’s explicitation seems to encompass Klaudy’s (2009: 104) definition of explicitation: “the technique of making explicit in the target

text information that is implicit in the source text”. I will come back to Séguinot’s three types of explicitation in the analysis of my material in Chapter 5.

Explicitation in dubbing has been discussed on some level by e.g. Tapiola-Kinnari (2014: 59, 62), while Bagheri et al. (2014) compare explicitation in the dubbed and subtitled versions of the same film. Explicitation in subtitling has been studied by e.g. Perego (2004) and Moghaddam et al (2017).

3.2.3 Visual-verbal cohesion

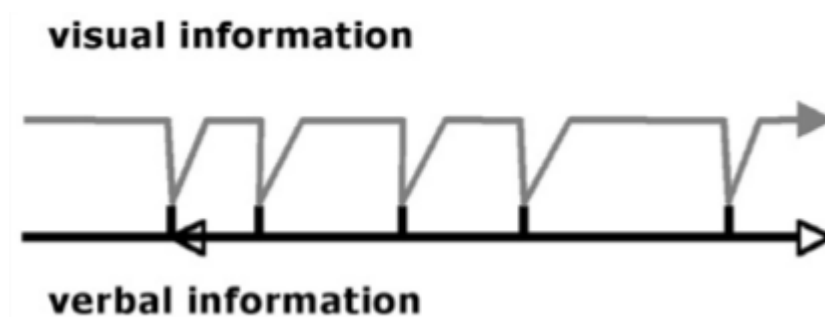
As this thesis concerns translation of a multimodal text, specifically an audiovisual animation, it is important to examine the relations between the different semiotic codes involved: the verbal (the characters’ speech, the dialogue) and the visual (the images on screen, the animation). Baumgarten (2008: 8) stresses the importance of the “interplay” between the visual and the verbal information, how it helps establish the meaning of a film text, and how it influences both the film translation process and the finished translated product. Baumgarten calls for systematic research on this topic that, according to her, especially in the early translation studies, has only been discussed in terms of synchrony, such as the lip synchrony and kinetic synchrony discussed in Section 3.1.1. The problem that this focus may pose is that the visual and the verbal information may be seen as interacting *solely* in those particular cases instead of “constantly contextualizing” each other. Baumgarten, therefore, takes an “integrated approach”, which assumes that the different semiotic parts of the film text “interact and affect each other in the formation of the whole [film text]”. (Ibid.)

Baumgarten (2008: 10) notes that the question of “how, i.e., by what kind of linguistic means, meaning is expressed in multimodal texts and how it interacts with the visual information appears to be rarely asked and even less often addressed”. It is, therefore, especially important to examine these relations as it is the interaction of the visual and verbal elements that a dubbing translator must base her operations on. Indeed, the visual and verbal layers of the film text are equally important, as it is only their combination that provides the viewers with the “illusion of reality”: the visual is not a mere “backdrop” for the verbal interaction of the characters (Baumgarten 2008: 10). This is particularly significant in children’s programmes like *Kit ‘n’ Kate* where the visuals are often colourful and prominent and may even

contain an educational aspect. The combination of visual and verbal in film also mimics real-life communicative situations where interaction does not only occur between the participants but between them and their physical surroundings in the communicative situation (Baumgarten 2008: 10).

Baumgarten (2008: 11) illustrates the visual and verbal information as “two parallel strands unfolding in time” that occasionally and explicitly connect through linguistic means as seen in the figure below.

Figure 1. The interaction of visual and verbal information in film (Baumgarten 2008: 11)



The grey (visual) and black (verbal) strands connect when a character verbally refers to an object present in the “extralinguistic” (i.e. visual) situation, thus creating “an explicit link between the ongoing talk and the physical environment” and momentarily pulling the two layers together. This relationship between the visual and the verbal, where an element from the other mode is required for the interpretation of an element from the other, is called “visual-verbal cohesion”. (Baumgarten 2008: 11.)

It must be noted that visual-verbal cohesion is not dependent on an explicit linguistic reference in the text. The fact that the visual and verbal information co-exist in film means that they are always interpreted as connected and seen to contribute to each other’s meanings: the viewers will always attempt to establish “a meaningful relationship” between the two layers of information. (Baumgarten 2008: 12.)

Baumgarten studied visual-verbal cohesion in German dubs of 16 James Bond films. She found that compared to the originals, the dubbed films displayed an increased level of explicitness and “enhanced” visual-verbal cohesion (Baumgarten 2008: 20). This was realised in three main ways, listed below.

1. Additional deictic elements are introduced into the discourse. They tighten the cohesive relation between the verbal and the visual information.
2. Markers of interpersonal involvement – such as interjections, exclamations, modal particles, and modal words – are added. They express the speaker’s attitude towards the visual information referred to.
3. Entirely different linguistic forms for expressing reference to visual information are used. (Baumgarten 2008: 16.)

In the light of this thesis, it is perhaps surprising that deictics are found to explicitate the context, considering that my initial concept of concretisation concerns replacing deictics with direct references. However, as can be seen, Baumgarten speaks of “additional” deictics, i.e. ones that are not present in the source text. Any additions, even if vague or ambiguous in their nature, naturally contribute to explicitation, as seen from the first type of explicitation defined by Séguinot (1988: 108, discussed in Section 3.2.2). Baumgarten (2008: 16) gives an example of one the films, in which *that negative* in the English ST has become *dieses Negativ hier* (‘here’) in the German TT. The German version, therefore, draws together the visual and the verbal layers of the text twice: once with *dieses Negativ* and again with the additional *hier*, while the ST only does it once. While this thesis has a different focus on deictic elements in the translation, it must be kept in mind that deictics in and of themselves do not attribute to implicitness or something that must be pruned in order to achieve a more concrete TT.

Baumgarten’s second point concerns, for example, appreciative exclamations that signify the speaker’s admiration towards an object shown in the visual (2008: 18–19). These elements are not present in the sample of my material, so I will not discuss them further.

Baumgarten also states that visual-verbal cohesion in the TT was enhanced by using completely different structures, or “alternative structures” (2008: 19). This third point can be seen to encompass most of the examples in my sample, as it includes both pronominal references replaced by nouns (*ibid.*) and the use of entire sentences that are more “communicately straightforward and unequivocal” than the ones in the ST (2008: 20).

On the pronominal references, Baumgarten notes that they are semantically less explicit than the lexical expressions (such as nouns). She gives an example of a situation where a man is shown holding a gun, with the

utterance in ST being “The first one won’t kill you” and in TT “Die erste Kugel wird Sie nicht töten”. Baumgarten notes that “the interpretation of ONE *solely relies on the hearer’s making the connection* between the pro-form ONE, the gun, and the implicated concept of firing bullets” while “the German translation makes this link between the gun and the bullet (‘Kugel’) explicit”. (Baumgarten 2008: 19, emphasis mine.) This phenomenon is present in my material as well, and I will discuss it further in Chapter 5.

4 Background on *Kit ‘n’ Kate*

In this chapter, I discuss my material in more detail. In Section 4.1, I present the TV programme *Kit ‘n’ Kate*, my translation of which is the subject of this thesis. In Section 4.2, I describe the translation assignment. Section 4.3 discusses my translation processes and is divided into three sections, each describing the process for different aspects of the show: the characters’ names, the theme song, and finally, the episodes themselves.

4.1 Programme description

Kit ‘n’ Kate is an educational cartoon aimed at pre-school aged (2– 6-year-old) children by a Cyprus-based animation studio Toonbox. The first season, which I have translated into Finnish in its entirety, consists of 32 episodes, each approximately five minutes long. This thesis includes examples from five episodes. According to the programme’s official website, each episode includes both a “social-emotional” and “cognitive” lesson for the child viewers. (KNK Films Ltd. and Toonbox Ltd. 2017.)

The show’s titular characters Kit and Kate are kitten siblings that end up in various kinds of fun adventures through their magical toy box that transforms into different settings (for example an artists’ studio or a pirate ship) depending on the theme of the episode. The kittens face different problems along the way, in which they are helped by their mother and father disguised as “mysterious strangers” giving wise advice. After understanding what has gone wrong or what they could do differently to prevent the problem, the kittens jump back to the beginning of the adventure, this time making better decisions and learning a valuable life lesson. Themes of the show include e.g. learning patience, following instructions, kindness towards others, and good manners.

The programme has been created by Vladimir Ponomarev, Michael Mennies, and Mike deSeve. The English voice talents are Jakob Kleeman, Chloe Bernardete, Grace Gonglewski, Ed Swidey, and Nina Mennies.

The Finnish show *Killi ja Kiki* has been produced by dubbing studio Uptempo and features the voice talents of Saara Lehtonen, Karolina Blom, Markus Niemi, Merita Seppälä, and Petri Hanttu. The Finnish show is a part of the Finnish

broadcasting company YLE's children's programme *Pikku Kakkonen*. *Killi ja Kiki* started airing on October 23rd, 2016 on Sunday mornings on YLE channel TV2 with the episodes also available on YLE's online streaming service Areena for 30 days after the airing of each episode.

4.2 Assignment

I have been translating children's TV programmes since February 2016 through Fiable Oy, a translation company specialised in dubbing translation. The founder of Fiable Oy, Tuija Korhonen, taught a course on dubbing translation at the University of Helsinki during autumn 2015 (Korhonen 2015). I expressed my interest in dubbing translation work after the course had ended, and Korhonen mentioned the new company that was in the process of being registered at the time. When I contacted her again in early February 2016, I was told that Fiable Oy was about to receive a new programme to be translated and that I could assist Korhonen in the translation work. The show in question was a CBeebies (BBC children's channel) production *Messy Goes to Okido* that would be shown on Nelonen Nappula, Finnish TV channel Nelonen's pay television channel directed at children. I ended up translating episodes 14–52 of the show's 52 episodes, while Korhonen translated the first 13. Hereinafter, I occasionally refer to both Korhonen and Fiable Oy as 'the commissioner' to ensure that the roles in my translation process are clear.

In May 2016, before I had finished all *Messy Goes to Okido* episodes, the commissioner contacted me again inquiring about my interest to translate a new show *Kit 'n' Kate*. I gladly accepted the offered work, and *Kit 'n' Kate* became the first programme to be translated by me as the sole translator, from the show's theme tune to the character names and the actual episodes. My other dubbing translation work since *Kit 'n' Kate* includes episodes of *Guess How Much I Love You* (Finnish: *Arvaa kuinka paljon sinua rakastan*), *Floogals* (Finnish: *Fluugalaiset*), *Ranger Rob* (Finnish: *Retki-Roope*), and *The Wild Adventures of Blinky Bill* (Finnish: *Vili Vilperin seikkailut*).

Although *Kit 'n' Kate* is only the second programme I have worked on and, therefore, from the time when I had less experience with the work than I have now, it is a good example to be studying in this translation thesis as all translation solutions have been made by me, despite the fact that I have received comments and

suggestions from the commissioner during the process. Therefore, there is no chance of potentially inconsistent or contradictory solutions that could, in theory, be present in a work executed by two different translators. It must be noted that the programmes in which I have continued another translator's work have been checked and reviewed by the commissioner to ensure that such inconsistencies are not present, but for the purposes of this thesis, it is best to examine a programme that I have translated on my own from start to finish.

Initially, when receiving the assignment, the information that I was given about the programme was its name, the number of episodes, the episode length, and the client (YLE). I was also informed that unlike for *Messy Goes to Okido*, I would receive ready-made timecodes for this programme, meaning that I would not need to time the characters' lines but could instead focus only on the translating (briefly discussed in Section 3.1.2). This considerably accelerated the translation process.

After accepting the assignment, I was sent the timecode for the first seven episodes – the video files with the episodes usually include 6–8 episodes in one file – and asked to translate the first two episodes for YLE to review.

4.3 Working process

In this section, I describe my working process for the different aspects of *Kit 'n' Kate*. To my knowledge, there are no extensive written descriptions of dubbing translators' personal working processes, so ideally, this section will provide some interesting information on the details of the work from the perspective of one translator. This thesis focuses on the actual stories in the episodes, and therefore, Chapter 5 does not include analysis on the translation of the theme song and the characters' names. However, in this section, I describe the process of translating those aspects to better illustrate the assignment as a whole.

I started the translation process with the song and the names, as they had to be included in the first two episodes, and the names are naturally an important part of the story and the episodes – it would have been challenging to start translating the episodes before deciding on the names of the main characters. Although the theme song is not part of the story in the same way, it helps set the mood of the show for its viewers and also for the translator, as the theme song is generally a more or less accurate summary of the programme and its style. In Section 4.3.1, I focus on the

translation of the character names, while Section 4.3.2 describes the translation process of the theme song. Finally, in Section 4.3.3, I discuss my translation processes for the programme and episodes themselves, which creates a good introduction to Chapter 5, in which I provide a detailed description of the translation process of each analysed example.

4.3.1 Names

From the beginning, I aimed to give the characters similar names as in the original programme. Big changes in such an integral part of the story are usually not necessary unless there is a good reason for them. Such a reason could be an order from the commissioner – for example, the 2016 animated Disney film *Moana* and its titular main character were called *Vaiana* in many European countries, including Finland, for reasons undisclosed to the translators (Korhonen 2017).

Similar character names also simplify lip synchronisation, as the names are often said at similar parts of the sentences in both versions. Tiihonen (2007: 174–175) points out that when translating names of characters in dubbing translation, it is generally best to choose names that are the same length as the originals and include similar vowels. The vowel equivalence is especially important due to the shape that the vowels make when pronounced – for example, the vowel O is pronounced with rounded lips, while the [ee] sound in *Kit* stretches the lips wide and thin. The significance of the lip synchrony depends, of course, on the precision of the animation and the original synchrony (Tiihonen 2007: 175). As mentioned in Section 3.1.1, the animation in *Kit* ‘n’ *Kate* is relatively simple regarding the mouths of the characters: they mainly open and close without creating distinctive shapes. Therefore, it was not crucial to have the names exactly match the originals, but nevertheless, it seemed like a suitable solution to aim for.

Another detail to consider when creating the names was that *Kit* and *Kate*, especially together, reflect the fact that they are cats, more specifically kittens. In addition to aiming for names that were similar to the originals in appearance and sounds, I wanted to retain the resemblance to cats, if at all possible.

When playing around with the first couple of letters of the names, the name *Killi* came into my head quite early on. However, I was quite sure that I was reminded of it due to Aleksis Kivi’s novel *Seitsemän veljestä* (Seven Brothers), in

which the brothers' dogs are called *Killi* and *Kiiski*. I initially abandoned the name, thinking it was related to dogs instead of cats. However, when I searched for the origins of the name, I discovered that *Killi* seemed to be a relatively common cat name or even a synonym for a cat. This discovery resulted in the final choice of the name.

For *Kate*, an easy Finnish equivalent would have been the female name *Kati*, which is very similar in appearance and partly pronunciation: they differ by only one letter. However, at the time, there was a children's show on YLE called *Kati ja Töppö* (originally *Kate & Mim-Mim*), and I wanted to avoid using the exact same name in this programme, especially considering it would also be shown on YLE.

Another option that I considered for Kate was *Kiti*, and this was my original suggestion to the commissioner. Initially, I had considered the name *Kiti* for Kit but abandoned it early on, thinking that it might have sounded too female for a male character. However, I liked the name and proposed it for Kate instead. While *Killi* was accepted as an 'excellent name for a cat', *Kiti* for the character Kate was rejected based on the close similarity to the other main character's name and the confusion that it would potentially create. I was advised to choose another short name, with the suggestion *Kipa* as an example, but I didn't feel that it was suitable for a girly little sister, having more of a boyish tone in my ears. I ended up changing one letter from *Kiti*, making it *Kiki*, which was not too similar to *Kit* and still suitable for a little girl. *Killi ja Kiki* thus became the name of the programme.

4.3.2 Theme song

Kit 'n' Kate's theme song is played at the beginning of each episode, lasting for about 20 seconds and paired with clips from various episodes of the programme, showing Kit and Kate in different adventures. The lyrics, although relatively simple, are a good representation of the programme's style and general premise:

Where will we go?
 Who will we be?
 What will we do?
 Who will we see?
 It sure will be fun
 That much we know
 Go, go, kitties, let's go!
 Go, kitty-kitties, let's go!

Although the song does not contain many words, it provides the viewers with a truthful depiction of what is to be expected from the show itself: fun adventures and endless possibilities to reinvent oneself, as the kittens' magical toy box can bring them into any place or situation. Although I was not given any instructions or guidelines about the desired style for the song, it was important to me as a translator to create a similar atmosphere in the Finnish version of the song. I started this by writing down some keywords that I felt described the theme and style of the show and would help guide me in the process of translating the song: *fun, adventure, playing, learning* and so on.

The most suitable approach seemed to be writing a new song with similar themes rather than translating the words as such. Indeed, a translator does not only translate words but the overall text in its entirety (Oittinen 2004: 11). The linguistic differences between English and Finnish would not have even allowed a direct translation of the words, as the number of available syllables per line was very limited for a language with long, multisyllabic words such as Finnish.

A simple starting point for me was to listen and sing along to the original theme tune several times so that I was able to hum it to myself and knew exactly where the syllables were set in the music. This approach had been mentioned offhand by Korhonen (2015) during the university dubbing course, and it proved to be very useful. This allowed me to start forming the song in my head in Finnish with words that would naturally fall into the tune and structure of the song.

From the beginning, it appeared that I would likely be able to fit only one or two words per line where the original song had four or five. This was, naturally, a restrictive aspect in translating the song. Another thing to consider was the phrase *Go, kitty-kitties, let's go*, which is the kitten characters' catchphrase that transforms the toy box into the setting of each episode. It was, therefore, important to include in the song, as I feel that one function of the theme song is to introduce characters or familiar phrases to the viewers. Oittinen (2007: 59–60) points out the same: music in film sets the atmosphere of the story and can help introduce settings or characters. Theme songs with lyrics are an especially appropriate way to accomplish this.

With these aspects in mind, I made a first version of the song in Finnish, presented below.

Seikkailemaan
vipelletään

ja oppimaan
 me riennetään
 Avarretaan
 näin maailmaa
 Hei hei kisut matkaan
 Hei kisumisut matkaan

The Finnish version of the song includes all the elements that I felt were important to express: adventures, learning and new discoveries, as well as the catchphrase, which in Finnish ended up as *Hei kisumisut matkaan*. I also aimed to use descriptive words that the child viewers might be less familiar with, such as *vipeltää* or *avartaa*. This is in line with my strategy of concretisation, one aim of which is to ensure that viewers are exposed to the rich Finnish language with all its synonyms and expressions. It is important in any translation work, but especially so in works directed at children who are quick to absorb the language that surrounds them (e.g. Kaefer 2012: 4).

The above Finnish version is the one that I ended up sending out to the commissioner. It was approved overall, but it was proposed that, if possible, it would be preferable to include the name of the TV show or the characters in the song. The name of the show is often included as text in the introduction sequence of which the song is usually a part of, as is the case with *Killi ja Kiki*. However, for young children who aren't reading yet, a good way to introduce the name of the show is to include it in the song lyrics as well so that the children will be able to hear it and become familiar with it.

As the name of the programme in text appears at the very end of the song, I decided to include the name in the last line of the song, which in the original song contained the catchphrase. In this case, the name was fortunately fairly easy to put in the place of other words without disturbing the rhythm or syllable structure:

Hei hei kisut matkaan
 Killi ja Kiki matkaan

However, by just replacing the last line, I would have lost one important element from the song: the kittens' catchphrase *Hei kisumisut matkaan*. Consequently, I rearranged the last lines from my original song proposal, removing the non-catchphrase line *Hei hei kisut matkaan* and replacing that with the catchphrase instead:

Hei kisumisut matkaan
 Killi ja Kiki matkaan

With this relatively minor change, the song received no further comments and remains the final version in the recorded product.

4.3.3 Episodes

With all my dubbing translation work, I start by watching the episode that I am about to translate. This gives me an idea of the story of the episode and helps identify potential problems or matters requiring extra attention, like wordplay or little poems and rhymes. In *Kit 'n' Kate*, the language is relatively straight-forward: there is not much wordplay or jokes that might take longer to translate than an average piece of dialogue. There are some simple rhymes in a few episodes (such as *Hooray for Kate! / Kate is great! / She's so great, so great, so great!* from Episode #10), but otherwise, the language is not particularly problematic. As a comparison, *The Wild Adventures of Blinky Bill*, which is a later project of mine, contains a lot of humour, allusions, wordplay and even songs within the episodes, which often provides challenges for the translation.

As mentioned earlier, the timecodes were provided, which meant that I as the translator could only focus on the actual translating. This demonstrates the development of the dubbing translation field from one where the timing of the lines, the translation work, and directing the voice actors were done by one person into a more scattered field where each stage of the process is distributed between different people or removed altogether (see e.g. Section 3.1.2 of this thesis; Stam 2010).

After watching the episode and noting down some initial ideas for problematic parts, I started making a first translation draft. I use a translation program in which the video is constantly present, so that it is easy to follow the animation while translating. To make sure that the translated lines were of a suitable length and easy to say, I spoke them out loud over the original voices (as is recommended – see Section 3.1.2). If my initial translation was too long in terms of isochrony (see Section 3.1.1) or otherwise unfit, I edited it, speaking it again until I was happy with it and could move on to the next line. In this manner, I translated the whole episode, usually in order from beginning to end, unless there were some problematic parts that I wanted to think about a little longer and go back to later.

Once a first draft of the translation was finished, I came up with a name for the episode. This could be done at any point, but I prefer doing it after translating the

episode when the story is still fresh in my mind. At this point, I also wrote a short synopsis for the episode, usually no more than two sentences. The synopses are sent with the scripts to the customer and shown as episode descriptions in the channels' video streaming services, in this case YLE Areena.

After this, it was time to watch the episode again. I played the episode from the beginning, again speaking the translated lines over the original soundtrack. If there were no problems with the lines, I would let the episode play on and kept speaking along with it until there was an issue and I would have to pause the video and edit the line. Despite attempting to make the lines as finished as possible at the translation stage, the "rewatch" stage would often reveal issues that I had not noticed before, such as faulty isochrony. At the translation stage, I may have spoken a line too slowly or too fast, attempting to stretch it to fit the original better. At the rewatch stage, when a bit of time had passed and I could have a more distant approach to the script, I would speak the line at my normal speed, noticing then that it needed to be longer or shorter. The voice actors generally speak their lines directly while hearing the original voices at the same time – like I do at the translation stage – sometimes listening to the original line just once or not at all before acting the line (see Section 3.1.2). Therefore, the line needs to be a natural fit that will not need several attempts to fall in place. The rewatch stage for me is the best "simulation" of the voice actors' work, helping me make the possible alterations in a way that will best benefit the actors recording the episode.

Finally, when I felt that the episode was finished, I would import the text from the translation program into an Excel spreadsheet, which is the format that is then sent onwards to the recording studio. The spreadsheet would be my final evaluation of the episode: by skimming it through, I made sure that all the information is in the correct columns and that there were no problems with the format. Then I read through the dialogue itself in just the text form without the audiovisual element present. At this point, I would notice, for example, possible interference from English that had not caught my attention at the previous stages when the original words and voices had been present.

The read-through would also often be the point at which I would notice parts that needed to be concretised, if I had not noticed them before. If I did not understand the point of reference by reading the text on its own, I would go back to the video and edit the line if the time and space restrictions allowed it.

After I had made the possible changes prompted by the read-through, the episode was ready to be sent to the commissioner. Occasionally, I received some suggestions for edits, which I would implement and then send the file back. This concluded my working process with the episode and I was ready to move on to the next one.

5 Analysis of concretising translation solutions in

Kit ‘n’ Kate

In this chapter, I discuss some ways in which I have attempted to concretise the characters’ speech in *Kit ‘n’ Kate*, and I present some relevant examples of those operations from the episodes themselves. As my examples, I have chosen phrases that clearly illustrate the operation under discussion and are relatively short and simple so as to not distract from the examined effect.

It should be noted that I do not aim to concretise *all* indirect or ambiguous phrases that I encounter in the translation process: this would make the dialogue sound unnatural. Instead, I implement a concretising strategy where it seems appropriate and does not disturb the flow of the text. All examples from the episodes that I discuss in this chapter are from parts where I have deemed concretisation a suitable translation strategy.

Concretisation in my translation work often involves changing an indirect or otherwise ambiguous phrase, usually a pronoun or an adverbial phrase, to a more specific one, usually a noun (as mentioned earlier in Section 3.2). By “indirect”, I mean that these phrases – such as *it* or *down here* – refer to a main word without mentioning the main word, in which case the meaning of the phrase is often unclear without the context (although, viewers of an audiovisual product naturally have access to the visual context – I will discuss this point later in this chapter). As mentioned in Section 3.2, the operation that involves changes in word class is called transposition (Vinay & Darbelnet 1995: 36). Section 5.1 contains discussion on concretisation through transposition and is divided into two sections: transposition of pronoun into noun phrase and transposition of locative adverbial phrase into noun phrase. I also discuss the potential problems that this kind of approach may create. I use the term ‘noun phrase’ instead of ‘noun’ as it covers both the head noun on its own (such as *tables*) and the head noun with its potential dependents (such as *the tables* or *some tables*) (Huddleston & Pullum 2005: 13).

Another way to concretise meaning is to use descriptive or less common alternatives for common verbs such as *to be* or *to go*. Often, a less frequent synonym can be found, which also helps to make the story more interesting to follow for the child viewers (Korhonen 2017). I discuss this specification of verb in Section 5.2.

Occasionally, there are cases in which concretisation can only be achieved by “rewriting” the line completely. This may often be necessary anyway as the long Finnish words have to substitute for mono- or disyllabic English words, but I discuss this from the point of view of concretisation in Section 5.3.

It should be noted that some of the example phrases may have gone through more than one type of operation, i.e. not only the operation under which they are discussed. In such cases, I attempt to document each resulting shift in detail. I analyse each example within its context, providing other relevant dialogue as well as a sequence of 2–3 pictures of each occurrence in the episode. The pictures are always presented in chronological order to illustrate the relation of the picture to the phrase under examination: what is shown right before the utterance during the previous dialogue (first picture), what is shown during it (second picture), and, occasionally when it is relevant for the analysis, what is shown after the utterance (third picture), thus demonstrating the context of the phrase more clearly. The size of the pictures may vary depending on the size of the detail under examination.

5.1 Concretisation through transposition

As mentioned earlier, transposition is the change of a word class into another without changing the meaning of the message (Vinay & Darbelnet 1995: 36, 94). Similarly to translation shifts and operations, transposition is divided into obligatory and optional transposition: obligatory transposition occurs when the language system of the target language does not allow the use of the word class used in the source text, and optional transposition occurs when the translator has the choice to implement it (Vinay & Darbelnet 1995: 36). As the translation solutions discussed in this thesis are based on my choices as the translator, I will not delve into the obligatory type here. Below, I will give an example of transposition (not related to the material studied in this thesis).

ST: *I like to read.*

TT: *Pidän lukemisesta.*

‘I like the act of reading.’

Here, ST has a verb while TT has a noun phrase. Vinay and Darbelnet (1995: 36) point out that the first expression (or the “base” expression) and the transposed expression may not always have the same value, so the translator must choose to perform a transposition “if the translation thus obtained fits better into the utterance, or allows a particular nuance of style to be retained”. In the examples from *Kit ‘n’ Kate* discussed in this section, the choice to transpose has stemmed from the desire to concretise the expression rather than to convey a specific nuance. For either example, transposition has not been linguistically necessary but has instead enabled concretisation for each respective expression.

In Section 5.1.1, I discuss the transposition of a pronoun into a noun phrase, and in Section 5.1.2, the transposition of a locative adverbial phrase into a noun phrase.

5.1.1 Transposition of pronoun into noun phrase

In this section, I discuss an operation that is, perhaps, the most straight-forward demonstration of my idea of concretisation: transposing a ST pronoun into a noun phrase in TT. I want to distinguish between this concept and the term ‘nominalisation’, as the latter mainly refers to the formation of a noun from a verb, such as *destroy* – *destruction* (e.g. Paul 2014) and is often performed because of differences in the ways that different languages present information (e.g. Klaudy 2010: 431). ‘Pronominalisation’, on the other hand, refers to the replacement of a noun by a suitable pronoun (see e.g. Newmeyer 1991: 228–229), which makes it a sort of opposite of the operation analysed here.

In dubbing translation, using the main word instead of pronominal references facilitates the followability of the story, especially in action-packed scenes where a lot may be happening on screen at once (Korhonen 2017). It may also make it easier or more enjoyable for visually impaired viewers to follow the programme (ibid.), which brings out some similarities between dubbing translation and audio description, a service that renders films and other visual media accessible for the blind and visually impaired (e.g. Remael et al. 2015).

Below, I will present and analyse one such example from *Kit ‘n’ Kate*. In the episode (#6 *Baking Buddies*), Kit and Kate are baking a cake. The phrase under examination is bolded and the transposed element underlined.

character	ST line	TT line + backtranslation	episode number	timecode
Narration	Kit and Kate could hardly wait till their creation was ready.	Killi ja Kiki odottivat innolla luomuksen valmistumista.	6	27:26
Kit	Yeah! <u>It's</u> ready!	Jipii! <u>Kakku</u> on valmis! (<i>The cake is ready!</i>)	6	27:32

Example 1



In Example 1, the picture sequence goes as such: the first picture, in which the cake is in the oven, is shown during the narrator's line, the second picture where the oven's red button flashes green to show that the cake is ready is shown directly *before* Kit's line under examination, and the third picture where Kit is jumping excitedly in the air is shown *during* Kit's line.

This example is a clear-cut demonstration of the process of concretisation that served as the starting point for this thesis: the sentence structures of the ST and TT lines are the same, with the only change being the transposition of the pronoun *it* into the noun phrase *kakku*. As the previous line, spoken by the narrator, refers to the cake as *their creation* and the cake is shown as baking in the oven (first picture), there seems to be no ambiguity about the referent. In other words, both ST and TT refer to the cake: TT's noun perhaps more directly than ST's pronoun.

In the ST context of these two lines, 'the cake' is represented by the noun phrase *their creation*, the pronoun *it*, and the visual of the cake in the first picture. In the TT equivalent, the cake is referred to with the noun phrases *luomus* ('creation') and *kakku* ('cake') as well as the visual element.

The term 'anaphora' is used for expressions whose meaning is derived from their antecedent, i.e. another expression "in the surrounding linguistic material" (Huddleston & Pullum 2005: 101), so it can be assumed that in ST, *it* relates anaphorically to *their creation*. Another antecedent for the anaphoric pronoun is provided by the audiovisual context in the form of the image, which in this context is

the cake in the oven. Contrastingly, TT's *luomus* and *kakku* are two separate noun phrases, related only in that they are (in this context) synonyms for the cake in the oven.

As the “anaphoric pronoun *stands in place of* a full noun phrase” (Huddleston & Pullum 2005: 101, emphasis mine), it can be argued that the TT context is “richer” in language, referring to the object with two individual noun phrases while ST uses one noun phrase and a pronoun to replace it. Naturally, it cannot be said that this necessarily makes the translation higher in quality, especially as I have used the main word *kakku* in TT while the writers of ST have trusted that the pronoun and the visual element alone is enough for the viewer to make the connection. Indeed, deictics like pronouns contain an instruction for the hearer or viewer to retrieve the meaning from the visual: in other words, to connect the verbal reference to the referenced object in the picture (Baumgarten 2008: 13). By replacing the pronoun with the main word, it can be argued that I have removed this “instruction” and prepared the answer for the viewer without allowing this active meaning-making on the viewer's part (for more related discussion, see Section 5.3). However, the visual-verbal cohesion is not threatened here: as Baumgarten (ibid.) points out, “the linguistic means” for expressing the cohesion also include the connection of fully explicit lexical meaning (here: the main word *kakku*) to fully explicit visual meaning (here: the picture of the cake).

Looking at Example 1 from the point of view of the types of explicitation as defined by Séguinot (1988: 108), it could represent the second type: “something which was implied or understood through presupposition in the source text is overtly expressed in the translation” or even the third type: “an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice”. In this case, it may depend on the perspective, but I suggest that Example 1 has features of both these types: *kakku* seems to be more overt than *it* (second type) and using the noun phrase (“lexical choice”) does seem to emphasise the fact that it is the cake that is the topic of discussion in the scene (third type).

5.1.2 Transposition of locative adverbial phrase into noun phrase

In this section, I discuss the transposition of a locative adverbial phrase in ST into a noun phrase in TT. As the TT result is the same as described in Section 5.1.1 (a noun

phrase), the example in this section is fairly similar in nature to the one in the previous section. However, it is important to demonstrate that there is more than one word class that can be transposed into a noun phrase in order to achieve concretisation.

Example 2 is from Episode #8 *Safari So Bad*, in which the kittens go for a hike in the jungle to catch a glimpse of a rare monkey. They go to a jungle shop to acquire proper equipment for the woods.

character	ST line	TT line + backtranslation	episode number	timecode
Jungle Guide	You'll need bug cream for the swamp, hiking boots for the thorny thistles, and a flashlight in case it gets dark. They're over there.	Suolla tarvitaan hyttysmyrkkyä, ohdakepensaissa vaelluskenkiä ja pimeällä taskulamppua. Välineet ovat <u>hyllyllä</u>. (The equipment is <u>on the shelf</u> .)	8	35:53

Example 2



As the Jungle Guide lists the required equipment, the items appear on screen (first picture), and when he says where to find them, he points at a shelf like the ones seen behind him (second picture).

The locative adverbial phrase *over there* in ST is transposed into the noun phrase *hyllyllä*¹ in TT. Understanding the ST phrase requires the Jungle Guide's gesture and the direction of his eye contact in the visual. In other words, knowledge of the situation is essential: without the pointing, the location of the equipment would be unclear and *over there* could refer to the corner of the room, under the table, outside the hut and so on. In TT, the gesture is naturally still present but not required

¹ While the word *hyllyllä* can be regarded as a locative adverbial in Finnish, I will discuss it here as the noun phrase *hylly* inflected in the adessive case.

to the same extent: although the pointing is still helpful to infer the general direction, *hyllyllä* provides an explicit location. Likewise, Baumgarten (2008: 20) notes that in the dubbed films that she studied, verbal reference to visual information was “spatiotemporally more precise”, i.e. characterised the location of the referent more accurately. This contributes to increased referential explicitness and visual-verbal redundancy (ibid.). It can be argued that the TT line is, therefore, more redundant than the ST in this case.

Additionally, Example 2 contains another case of transposition of a ST pronoun into a noun phrase in TT: I have replaced the personal pronoun *they* with the noun phrase *välineet*. There seems to be no ambiguity about the referent, as both versions refer to the items directly after they have been listed.

As for Séguinot’s types of explicitation, Example 2 can likewise be seen as representing either the second or the third type: the location of the equipment is expressed more overtly as well as emphasised by using the noun phrase instead of the adverbial phrase.

As can be seen, the TT expression is several syllables longer than the ST line: *Välineet ovat hyllyllä* is eight syllables long while *They’re over there* is half that length with four syllables. This could be seen as a threat to isochrony, but all translation solutions discussed here have been accepted at the other stages of the production chain and remained unchanged at the recording stage: in other words, the actors and sound engineers have not regarded the lines as lacking in synchrony so much that they should be changed. Because the translations have been deemed sufficient in those respects, I do not discuss synchrony-related matters beyond recognising their significance. However, Example 2 is a good demonstration of the fact that it is possible to make changes like this as long as isochrony is not threatened. It is important to ensure that the line does not exceed the movement of the character’s lips or overlap with another character’s speech, so if the time really is very limited, changes that increase the line length naturally cannot be made. However, isochrony is not only affected by the number of syllables or the number of seconds: aspects like the actors’ pace of speech and whether the line is yelled or whispered also play a part in determining whether or not there is sufficient time to voice a particular line.

I have made all my concretising solutions after I have determined that the lines will fit the text in the pace that mimics the original or my own natural pace of

speech. After that, modifications to the text can be made if the translator deems it necessary. With a ST expression like *over there*, I turn to the visual to determine what it is that is referred to (see Baumgarten 2008: 13 on the “instructions” provided by deictics, also mentioned in Section 5.1.1) and whether it could be expressed with its “real name”. If the answer is yes, and using the main word does not disrupt the coherence or naturalness of the text, I frequently choose to use the main word instead of a pronoun like adverb, as has occurred here.

5.2 Specification of verbs

Another operation to achieve concretisation is the specification of verbs. Klaudy, who has studied translations between Indo-European (IE) languages and the highly agglutinous Hungarian (e.g. 1996, 2003, 2010), mentions specification of reporting verbs, inchoative verbs, and “semantically weak” (1996: 148) or “semantically depleted” (2003: 197; 2010: 91) verbs. I focus on the latter type in the analysis of the example in this section.

According to Klaudy, reporting verbs in literary works (such as *said* in English) tend to be semantically depleted in IE languages and “semantically rich” in Hungarian (it must be noted that despite this, reporting verbs and semantically depleted verbs are studied separately in her publications). IE authors tend to use verbs that are central in the semantic field (*to say, sagen, dire* etc.), while Hungarian translators generally choose to use verbs that are “more peripheral”, such as *hálálkodik* (‘to express one’s gratitude’), depending on the context. (Klaudy 2003: 191.) It is part of the Hungarian literary tradition to use “more specific” and “less frequent” verbs (*ibid.*), even though direct equivalents of semantically depleted verbs exist in the Hungarian language, such as *mond*, ‘to say’ (Klaudy 2003: 195). Consequently, using the same reporting verb throughout the text in the manner that the English *said* is used would be perceived as “monotonous” by Hungarian readers (Klaudy 1996: 147; 2010: 90). Klaudy even states that specification of verbs when translating into Hungarian is “a way to avoid translationese” (2003: 200; 2010: 93).

As mentioned, specification of verbs does not only concern reporting verbs. In fact, it is “one of the most characteristic transfer operations” when translating from IE languages into Hungarian, and in addition to the literary tradition, it can be accounted for by the “complexity” and “lexical richness” of the Hungarian language

with its large variety of prefixes and suffixes. Consequently, IE verbs of general meaning (such as *to be* or *to go*) usually become more specific when translating into Hungarian. (Klaudy 2003: 197.)

Example 3 below concerns a specification of verb in *Kit 'n' Kate*. In the episode (#9 *Hocus Pocus*), Kit and Kate are trying to get into a theatre to perform magic tricks in front of an audience.

character	ST line	TT line + backtranslation	episode number	timecode
Kit	The guard wouldn't let us in the magic show.	Ovimies ei päästänyt meitä taikateatteriin.	9	02:56
Mom	How come?	Miksi ei?	9	02:58
Kate	We don't know. He said we just needed to do some magic...	Emme tiedä! Hän sanoi, että meidän pitää taikoa.	9	03:00
Kit	...and we did all of our best tricks for him.	Joten esitimme parhaat temppumme!	9	03:03
Kate	We even <u>used</u> magic sparkles!	<u>Levitimme</u> jopa taikapölyä! (We even <u>spread</u> magic sparkles!)	9	03:05

Example 3



In the first picture, shown during Kit’s line at 03:03, the kittens are shown talking with their mother, who is disguised as a magician. In the second picture, shown during the line under examination, Kate is demonstrating the use of magic sparkles (sparkles visible at the ends of her front paws).

A direct Finnish equivalent of the English verb *to use* would be *käyttää*. However, here I have used the verb *levittää* (‘to spread’). At the time of translating, I felt that *käyttää*, while matching the ST verb, was too vague and nondescript. I took the opportunity to use another, perhaps more specific verb, as it was allowed by both the Finnish lexicon and the synchrony restrictions of the line. The line is referring to a scene in which the kittens blow magic sparkles at a locked door. The sparkles fly all over and the door opens. With this context available, I felt that *levittää* was a more precise and descriptive verb choice than the “semantically depleted” *käyttää*, a verb that does not specifically describe the manner of the action in the same way as *levittää* does. This distinction between the verbs can also be seen to apply to the English equivalents *to use* and *to spread*.

Example 3 does not seem to clearly represent any of Séguinot’s types of explication. It could be argued that the action is emphasised in the translation

through the more specific verb, which would connect it to Séguinot's third type of explicitation (1988: 108): "an element in the source text is given greater importance in the translation through focus, emphasis, or lexical choice". However, while the TT verb is more specific, it does not mean that it increases the "importance" of the line in question: the relationship of *to use/käyttää* and *levittää/to spread* is in this case more synonymous than e.g. Klaudy's example of *to say* and the Hungarian *hálálkodik* ('to express one's gratitude'), the latter of which is a greater deviation from the ST line than Example 3. It seems that in the case of Example 3, connections to Séguinot's types of explicitation cannot be drawn as easily as for Examples 1 and 2.

Going back to Klaudy's study on translations between IE languages and Hungarian, it would be interesting to conduct a similar study on translations between English (and other IE languages) and Finnish and see whether the specification of verbs occurs in translated Finnish literary texts as it does in Hungarian. Is this tendency or recommendation to specify verbs in Finnish (dubbing) translations a result of the Finnish "literary tradition" or perhaps something stemming from the characteristics of a different language family? Finnish is, after all, in the same Fenno-Ugric language family as Hungarian. The two languages may not be close relatives, but they share features that are absent from, for example, English.

As mentioned earlier, Klaudy states the "rich vocabulary" of Hungarian as one reason for specification (2003: 197). It is precisely the richness of the Finnish language, not only in its Fenno-Ugric nature of cases and affixes but also its lexicon, that I aim to promote in my translation work, which occasionally manifests through the operation of concretisation. Similarly to Klaudy's examples of semantically depleted verbs – e.g. *to be* and *to go* – (Klaudy 2003: 197), using more descriptive alternatives for the verbs *olla* ('to be') and *mennä* ('to go') was one of the instructions that my commissioner gave me after I had submitted the first two episodes of *Kit 'n' Kate* (Korhonen 2016). In addition to aiming to make the text as interesting for the viewers as possible, I as the translator feel a sort of moral responsibility to expose the child viewers to the character of the Finnish language, which often involves using less frequent words when possible and taking advantage of the numerous synonyms Finnish provides for many expressions. Interviews with dubbing professionals (directors and sound engineers) conducted by Stam (2010) reflect a similar policy: translators are expected to make use of the Finnish language

vocabulary and expressive supply in a rich and versatile way in their translations and can be criticised if they fail to do so (Stam 2010: 26).

5.3 Rewriting through differentiation

In this section, I analyse phrases in which I have performed a sort of “rewriting” operation in the translation process. Baumgarten (2008: 19–20) discusses similar examples under the classification “alternative structure”, but as mentioned in Section 3.2.3, this would also include the transposition examples analysed above in Section 5.1. The above sections focus on operations performed on one or two grammatical structures within a single utterance, whereas the examples presented in this section consist of entire utterances substituted by other, different utterances in TT. I refer to this as “rewriting”, as it suggests a change at a larger level than in the operations analysed above.

It can be argued that translation in any form is an act of rewriting (Oittinen 2004: 92). After all, a text in SL must be “rewritten” in TL in order to have a functioning TT. The translator makes her decisions based on her own interpretation of the text. Occasionally, there are multiple possible interpretations available, in which case the translator must choose one of them to use in the translation (provided that the ST’s ambiguity is unintentional). This kind of selection process, where the translator must identify the different meanings of the ST expression and choose one to use in TT, is called ‘differentiation’ (Klaudy 2010: 85). In the case of the examples below, differentiation must be performed in order to be able to “rewrite” the ST expression in the translation. I present and analyse two examples from my material in which rewriting through differentiation has taken place.

In the context of Example 4 (from episode #2 *Mad Mad Mad*), Kit and Kate are playing artists in their own art studio.

character	ST line	TT line + backtranslation	episode number	timecode
Narration	Kit decided to move on to the next part of his plan. And Quick, Quack and Quake were	Killi suostui siirtymään suunnitelman seuraavaan kohtaan. Viikku, Vaakku ja Vääkky autoivat valmisteluissa.	2	06:25

	happy to help their friends get set up.			
Kate	<u>That's great!</u> Let's draw!	<u>Kiitos avusta!</u> Piirretään! (Thanks for the help!)	2	06:39

Example 4



My interpretation is that Kate's line is directed at their friends, the ducks, who have put together a composition for Kit and Kate to draw, as shown in the first picture. In TT, I have translated Kate's comment as thanking the ducks for the help, whereas the ST line seems to be merely an expression of content about the situation: the composition is ready and the drawing can begin. In addition to Kate's following comment about drawing in the verbal layer of the text, the drawing aspect is reflected in the visual in the form of Kate raising her crayon ready to start (second picture).

There are a couple of possible interpretations for the ST line, so differentiation is in order: for example, "great" could refer to general happiness about the situation (as mentioned above), or it could refer to the appearance of the composition or the helpfulness of the ducks. As can be seen, I have included only the last possibility in TT: Kate directly addresses the ducks, thanking them for their help, which does not allow for any other interpretations of the context. However, as seen in Example 4, the ST provides some support for the TT interpretation: it is mentioned in the narration that the ducks "were happy to help". It seems, therefore, possible that the chosen interpretation is what the ST is indirectly referring to, as well. Nevertheless, the structure of the TT phrase is completely different from the ST, so it can be said that rewriting has occurred.

Differentiation results in specification or concretisation (Klaudy 2010: 85), which can be seen in Example 4 as well: with the noun phrase *avusta*, TT makes one of ST's potential meanings concrete, or more specific. As it has been speculated that the chosen interpretation of "helping" was implied in ST, this example can be considered to represent Séguinot's second type of explication, in which "something

which was implied or understood through presupposition in the source text is overtly expressed in the translation” (Séguinot 1988: 108). Klaudy (1993: 72) calls this “semantic explication”.

Interestingly, in the first draft of my translation, I had translated the line *That’s great* very differently. Instead of rewriting it, I had translated it as simply *Hienoa* (“Great!”), which seems to be closer to the ST line in its non-specific nature. It was only after the comments from the commissioner (Korhonen 2016) that I went back and changed the line to the final, rewritten version shown above. The comments were given after I had submitted the translations of the first two episodes of the show, and instead of specific corrections, the commissioner gave me general tips for the translation work. Included in these tips was to refer more directly to objects or action seen on screen to strengthen the connection between the visual and the verbal. Although the occurrence of Example 4 was not directly mentioned, I decided that my original solution *Hienoa* was lacking and rewrote it to *Kiitos avusta* to better reflect the notes that I had received.

As mentioned, translation and rewriting naturally always carry the translator’s own interpretations with it. By choosing one interpretation and implementing it in my translation, I prevent the viewers from making other potential interpretations of the context. Baumgarten (2008: 22) notes the same, saying that the explication of the meaning relations between the verbal and visual makes the text more unambiguous, and so the viewers’ “interpretational possibilities” are restricted. There is “less need for the viewer’s active co-constructing of the story by individually explicating implicated, vague, and ambiguous meanings” (ibid.). However, it can be argued that in the case of Example 4, the TT line is more dynamic and more closely related to the actions on screen than the ST line, which may serve the viewers equally well as allowing them to co-construct the meanings themselves. After all, tight relations between the verbal and the visual were called for in the commissioner’s recommendations.

Below is another, rather different example of rewriting through differentiation. In this case, a single adverbial phrase (and a direct address) in ST has been replaced by a complete sentence in TT. Example 5 is from Episode #21 *All Fired Up*, in which Kit and Kate decide to play firemen and go look for fires that they can put out. In the context of the example, they are putting out a small fire, but a

spark flies off, creating another fire. Kit is the one with the water hose, and Kate is supervising the situation.

character	ST line	TT line + backtranslation	episode number	timecode
Kate	<u>Kit, over there!</u>	<u>Tulesta lensi kipinä!</u> <i>(A spark flew off from the fire!)</i>	21	12:20
Kit	Got it!	Sammutan sen!	21	12:22

Example 5



In the first picture, Kit is putting out the first fire. In the second picture, the spark in which Kate refers to in TT is seen flying off, creating the new fire seen in the third picture.

The different interpretations here are perhaps not as easily identifiable as in Example 4. I have chosen one that felt the most natural in the translation process, considering that the spark flying off is what is shown in the visual. However, in ST, Kate is addressing Kit, which suggests that the line could be meant as a command such as “Kit, put out the new fire”. In removing the direct address, I have removed the active aspect of the line. In ST, Kit is the active player during this whole exchange of two lines, while in TT, Kit takes on the active role himself only during his own line (‘I’ll put it out!’).

Occasionally in my dubbing translation work, I come across cases such as this where the ST seems insufficient in a manner or I am initially unsure about how to translate a phrase. Often in those cases, I attempt to determine how I would phrase it if I only saw the picture without access to the original voices or scripts or if I had to describe the scene in my own words to someone who has not seen it before. This helps me detach myself from the ST, especially if the ST structure is hindering the translation process in some way. The detachment usually results in the answer to the question “What is actually *happening* on screen?” The visual layer of the text, therefore, does not only act as a restriction in cases where the translation must match the visual even if the TL system makes it difficult. Indeed, the visual can also be

drawn from as a source of inspiration when the ST structure is difficult or impossible to transfer to TT, which is also noted by Oittinen (2004: 114–115).

In the case of Example 5, the ST structure could easily be transferred as “Killi, tuolla!” (‘Kit, over there!’) or even “Killi, katso!” (‘Kit, look!’) However, such solutions do not comply with the aforementioned desire to reflect the action: it would seem insufficient to resort to depleted structures when the visual provides opportunities for a solution that is richer in content. I have felt the need to express the TT line in a certain way, which happens to be different from the ST. Klaudy (1993: 71; 1996: 144; 2009: 107) speaks of this need or “necessity” to express something in TL that was “originally conceived” in SL, attributing it to an operation that is derived from “the nature of the translation process itself” (1996: 144; 2009: 107). Although Klaudy does not specifically mention the need to express something *differently*, it can indeed be attributed to the translation process, which includes all the thoughts going through the translator’s mind when translating an utterance in the specific context.

As for Séguinot’s types of explicitation, Example 5 could be seen as a demonstration of either the first type: “something is expressed in the translation which was not in the original” (simply referred to as “addition” by Klaudy [1993: 71–72]) or the second type: “something which was implied [...] in the source text is overtly expressed in the translation” (Séguinot 1988: 108). It can be argued that the spark flying off from the fire is implied through the visual, so perhaps it cannot be regarded as being absent from the ST. After all, the visual is a part of both the ST and the TT – although, with different translation solutions in the TT, the visual may play a different role in the viewer experience. Oittinen (2004: 92–93) states that the understanding of a text depends on the circumstances in which the reader (viewer in my case) is, and if any part of those circumstances changes, the understanding of the text changes as well. New words related to the same picture change the whole viewing and understanding experience to a completely new one (*ibid.*). Nevertheless, Example 5 seems to be a closer representation of Séguinot’s second type of explicitation than the first one.

6 Discussion and conclusions

In this translation thesis, I have discussed different ways in which a dubbing translator can “concretise” characters’ speech so that it carries the story better and links the verbal and the visual layers of the text together in a tighter way. I have presented three concretising techniques that I most frequently use in my work as a dubbing translator: transposition, specification of verbs, and rewriting through differentiation. I have discussed and analysed these techniques in the case of various examples drawn from the children’s programme *Kit ‘n’ Kate* that I have translated during an authentic translation assignment in May 2016.

Concretisation in dubbing translation has both benefits and shortcomings. By implementing concretising translation solutions, I aim to enhance the connection between the verbal and the visual and take full advantage of the expressive Finnish language, both of which contribute to the enjoyability of the programme and are called for in the commissioner’s instructions. However, as has been discussed, concretising the ST meaning in TT prevents the viewer from making her own interpretations on the context. This is also noted by Baumgarten (2008: 22). On the other hand, a translated text always includes the translator’s own interpretations, as all readers (or viewers) interpret the text based on their own background and experiences (Oittinen 2004: 10–11, 92). Thus, it is not possible to have a translation without its translator’s own mark on it.

The intention of concretisation is not to clarify everything to the viewers and leave nothing for them to decipher for themselves. That would severely underestimate their abilities of understanding as well as produce a rather clumsy text. If we consider, for example, the technique of transposition of pronouns (discussed in Section 5.1.1): pronouns can be used instead of noun phrases (e.g. Huddleston & Pullum 2005: 101) and are thus needed to avoid repeating the same noun phrases throughout the text. Pronouns bring diversity to the text, and naturally, should not be removed and replaced by noun phrases wherever and whenever possible. Consequently, the concretising transposition technique is only implemented when it does not make the overall text sound unnatural, i.e. if the noun phrase used in TT was already mentioned in the previous line, for example.

Another potential problem that arises from concretisation is the ethics of the translator. What kind of changes is the translator actually allowed to make?

Baumgarten (2008: 22) notes that “the functions that combinations of visual and verbal information serve, and the meanings that arise from them, have to be considered as intentional and indicative of particular communicative conventions and a particular communicative aim”. It is, therefore, the original creators’ intention that sometimes a cake is referred to with the pronoun *it* or that a character occasionally says *over there* instead of specifying the referenced location exactly. Likewise, if a semantically depleted verb is used instead of a more specific verb, does the translator have the right to overrule these original intentions?

In the act of answering these questions, the translator’s assignment and instructions as well as the target culture norms must be examined. After all, the translation must be made for the target recipients, which automatically results in modifications based on what is suitable in the target culture (e.g. Oittinen 2004: 11). According to the instructions and recommendations that I received as the translator from the commissioner (Korhonen 2016, 2017), the translation is expected to tie the verbal and the visual layers of the text together, facilitate the followability of the story, and be entertaining and easy to listen to. This is achieved by occasionally implementing concretising translation operations, such as using a main word instead of an indirect reference.

The commissioner’s expectations on the features of the translation is reflected in the views of different players in the Finnish dubbing field (e.g. Korhonen 2015, Tiihonen 2007, Stam 2010). Similar observations have also been made by Saikkonen (2016: 40–43) and Tapiola-Kinnari (2014: 59, 62). This suggests that a translation in which concretisation is implemented to achieve the desired effects is what is considered to work best for viewers in the Finnish target culture according to the conventions of the Finnish dubbing field. In the light of this, it must be concluded that the translator is allowed to make the kind of changes that result in a translation that is considered good and acceptable for the recipients of the translation.

The term ‘concretisation’ may be problematic in itself. As discussed and explained in Section 3.2, I do not use the term in the same way as it is used by some scholars, e.g. Bayer-Hohenwarter (2013) and Klaudy (1996). It may then be misleading or confusing to those who are familiar with previously formed definitions of the term. The analysis of my examples in Chapter 5 also shows that a lot of the concretising operations I discuss can actually be compared to at least one type of explicitation as defined by Séguinot (1988: 108). Baumgarten (2008) speaks of

denotative and referential explicitness and says that the translation operations made in her material, some of which are similar to my concretising operations, result in a more explicit target text. Should the term used throughout this thesis, then, have been explicitation instead of concretisation?

I started this thesis process with the general concept that concretisation included only the transposition discussed in Section 5.1. However, in the course of the process, I modified the “definition” for my use of concretisation to the one that I proposed in the introductory chapter of this thesis: “a translation operation that aims to tighten the connection between the verbal and the visual elements of an audiovisual text by making linguistically vague or depleted references more specific or descriptive in the context”. It should be noted that I am not a terminologist nor do I intend to create a new term or definition to be used in translation studies – I am merely defining a concept for the purposes of this thesis in a way that best describes the approach that I discuss here.

Séguinot (1988: 108) defines explicitation in the following way: “additions in a translated text which cannot be explained by structural, stylistic, or rhetorical differences between the two languages” (see also Section 3.2.2 for the three main types of explicitation). While not necessarily additions per se, it seems apparent that my concept of concretisation falls under this definition: the translation choices that I have presented in this thesis make the target text more explicit and are derived from the translator’s choices instead of differences between the language systems, despite my wondering in Section 3.2.1 whether I had subconsciously made changes related to linguistic differences. My definition of concretisation is somewhat narrower than the definition of explicitation, so interchangeable use of the two would perhaps be unwise. In my view, concretisation in this case is firmly connected to the interplay of the verbal and the visual elements of an audiovisual text, while explicitation in the above definition seems to encompass all translation regardless of text type or medium. Klaudy’s (1996: 145) definition of specification is similarly general in nature: “Specification of meaning is a lexical operation whereby the SL unit of a more general meaning is replaced by a TL unit of a more specific meaning”. Consequently, I suggest that ‘concretisation’ as it is used in this thesis is a sufficient – even if not the best or the most accurate – term to describe the phenomenon analysed in this thesis.

As has been discussed, Baumgarten (2008) found evidence for increased explicitness in German dubs of English-language films that was partly due to the substitution of pronominal references with nouns (cf. Section 5.1 in this thesis) and the use of alternative, more explicit structures (cf. Section 5.3 in this thesis). Baumgarten (2008: 22) suggests that the German versions “want” to be “strongly cohesive” and “explicit”. This is supported by the discovery that the same communicative tendencies were present in both those parts of the films that contained verbal reference to co-occurring visual information and those parts of the films that did not have this connection between the co-occurring verbal and visual layers (*ibid.*).

Although Baumgarten’s study focuses on a different language pair and an action film rather than a children’s animation – she herself points out that the results of her study are “genre-specific” (Baumgarten 2008: 21) – several similarities can be drawn between her findings and my findings analysed in this thesis. It is, therefore, possible that the enhanced visual-verbal cohesion is a characteristic of dubbed media in general. It is also interesting that such increased explicitness does not only occur in films directed at children, where the reasons for it could potentially be attributed to the need to educate the child viewers or clarify concepts for them. In comparison, this kind of element is not as likely to be present in a film directed at adult audiences.

Baumgarten (2008: 22) suggests that the communicative conventions in the dubbed films are due to the preferences and norms of the German language. Similarly, Klaudy (e.g. 1996) mentions specification with Hungarian as the target language to be derived from the Hungarian literary tradition – the convention to express things in a more specific manner than in the other studied languages.

This brings about the question of whether the apparent norm in the Finnish dubbing field to “concretise” the target text is derived from differences in the Anglophone and the Finnish cultures or “literary” traditions, or whether it has started from a personal preference and developed into a norm “independently”.

An interesting follow-up study might be an analysis of a whole TV programme dubbed into Finnish in which all the contents would be systematically analysed for a frequency of concretised or explicated expressions. If more TV programmes or films (or both) were additionally analysed, perhaps also in different language pairs, and the results compared, it might provide interesting insight into the language used in dubbing translation in general.

All in all, what I hope that this study will especially illustrate is the constant discussion with the verbal and the visual element of the ST that is crucial in the work of a dubbing translator. Both the verbal and the visual are important elements that must be consulted at all times during the translation process. Both can act as inspiring sources when the translator is deliberating between different translation solutions. Occasionally, a translation choice may be inspired more by the source text (see Example 4 in Section 5.3); at other times, the visual layer and the action on screen may be a bigger influence on the target text (see Example 5 in Section 5.3). No choices, even if seemingly mundane, are made without careful consideration and analysis of the communicative situation of the context.

I also hope that this study might be helpful to an aspiring dubbing translator as it provides some information on what may be expected of a functioning dubbing translation in Finland and what are some ways in which this can be achieved. I also wish to draw attention to the importance of self-reflection, which I have discussed in more detail in Chapter 2. The concept of the translation thesis in which the researcher reflects on and analyses her own work has been extremely valuable to me, especially as someone who does not yet have a long experience in the professional (dubbing) translation field. This thesis process has allowed me to gain new perspectives in the work that I will continue doing after my studies and to acknowledge the benefits as well as the shortcomings of the translation solutions that I am accustomed to making. The advantages of such an extensive inspection of a translator's own work cannot be more heartily recognised: while external feedback is always important and beneficial, self-feedback that stems from the translator's own realisations may occasionally be even more effective for her personal and professional development.

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Appendix 1. English and Finnish scripts of the episodes

Appendix 1 contains the English and Finnish scripts of the episodes from which the analysed examples have been drawn: Episode #2 *Mad Mad Mad*, Episode #6 *Baking Buddies*, Episode #8 *Safari So Bad*, Episode #9 *Hocus Pocus*, and Episode #21 *All Fired Up*. The analysed scenes from each episode have been highlighted.

NB. The original, English script is partially faulty and may contain spelling mistakes. I have included it here in the format in which I received it. The Finnish script is in the format that has been sent to the recording studio for the voice actors.

Explanations of symbols:

parenthesis () Directions for the voice actor, e.g. *(laughter)*, *(panting)*

underscore _ Pause in speech, e.g. *Hello! _ How are you?*

Episode #2 – Mad Mad Mad / Kiukkupussi-Killi

character	timecode	ST line	TT line
Episode name	00:05:19:28	Mad, Mad, Mad	Kiukkupussi-Killi
Kit	00:05:23:11	What do you want to play today, Kate?	Mitä leikitään, Kiki?
Kate	00:05:26:01	Let's look in the box.	Kurkistetaan arkkuun!
Kit	00:05:29:03	Paints!	Maalia!
Kate	00:05:30:00	Brushes!	Pensseleitä!
Kit	00:05:30:23	Smocks!	Essuja!
Kate	00:05:31:25	Let's be painters.	Leikitään maalareita!
Kit	00:05:33:09	Yeah, with our own studio!	Joo! Perustetaan ateljee!
Kit	00:05:35:28	Go go, Kitties, let's GO!	Hei kisumisut matkaan!
Kate	00:05:35:28	Go go, Kitties, let's GO!	Hei kisumisut matkaan!
Narration	00:05:39:06	When Kit and Kate jumped out of their magical box, The Imaginarium turned into an amazing artists' studio.	Kun Killi ja Kiki loikkasivat ulos taika-arkusta, leikkihuone muuttui upeaksi ateljeeksi!

Kit	00:05:46:17	I've got everything planned. First, we'll paint a sunrise. Like this. Then a still life. Like this.	Minulla on suunnitelma. Ensin maalataan auringonnousu. _ Seuraavaksi tällainen asetelma.
Kit	00:05:54:08	And then a serious portrait. Like this one. And when we have enough pictures we can have our own art show!	Lopuksi maalataan muotokuva, tuollainen. _ Ja kun kuvia on tarpeeksi, järjestetään taidenäyttely.
Kate	00:06:01:27	Yeah!	Kivaa!
Kit	00:06:04:08	First picture - Sunrise over Paris.	Ensin maalataan auringonnousu Pariisissa.
Kit	00:06:09:06	Grab your watercolors. The sunrise is coming.	Vesivärit esiin, aurinko nousee!
Kate	00:06:12:04	Okay!	Selvä!
Kit	00:06:13:03	And here...it...comes... NO! The clouds ruined my picture.	Huomenta aurinko! _ Eih! Pilvet pilasivat mallin!
Kate	00:06:19:18	Hahaha, it's OK, Kit. Let's just do the still life.	(nauraa) Mitäs tuosta! Piirretään asetelma.
Kit	00:06:23:06	Unnnnhhh. Okay.	Ähh. Hyvä on.
Narration	00:06:25:09	Kit decided to move on to the next part of his plan. And Quick, Quack and Quake were happy to help their friends get set up.	Killi suostui siirtymään suunnitelman seuraavaan kohtaan. Viikku, Vaakku ja Väakky auttoivat valmisteluissa.
Kate	00:06:39:11	That's great!	Kiitos avusta! Piirretään!
Kit	00:06:42:00	Just like I planned ...handlebars...wheel... <sigh> Not again...	Näin se sujuu! Ohjaustanko... pyörä... _ Ei taas!
Kate	00:06:49:26	Hahahaha!	(nauraa)
Kit	00:06:52:21	Ah, that's better... Pedals...seat... Aaaughh!!	Kiitos, ankat. Polkimet... satula... _ Äähhh!
Kate	00:06:57:21	<fit of giggles>	(nauraa)
Kit	00:06:59:08	It's not funny! Let's just do the portrait.	Ei naurata! Maalataan muotokuva.
Kate	00:07:02:13	Hahaha. OK. Oh, sorry...	(nauraa 07.03) Selvä. Anteeksi.
Kit	00:07:08:03	OK, Looks great, guys! Now hold still. good...some yellow...	No niin. Hyvältä näyttää. Nyt liikkumatta! Ensin... keltaista...
Narration	00:07:14:02	Finally things were going just like Kit planned, until...	Vihdoin maalaaminen alkoi sujua. Kunnes...

Kit	00:07:19:24	Aaaghh!! Stop moving!	Ääh! _ Älkää heiluko!
Kate	00:07:22:12	<hysterics!>	(nauraa)
Kit	00:07:27:01	Will you all stop it???!!	Lopettakaa pelleily!
Kate	00:07:28:16	You stop it, Kit! You're being no fun!	Lopeta itse, senkin mutrusuu!
Kit	00:07:32:25	You want me to stop? Fine, I quit!	Vai mutrusuu? Selvä! Antaa olla!
Kate	00:07:36:25	That's not fair!	Epäreilua!
Kit	00:07:40:28	Hey!	Hei!
Kate	00:07:42:11	Oof!	Äh!
Kit	00:07:43:29	Hey, where are you going?	Hei, minne matka?
Kit	00:07:46:12	So much for our great day of painting.	Se siitä hienosta taidenäyttelystä.
Narration	00:07:49:13	Then along came a mysterious stranger.	Samassa paikalle ilmestyi salaperäinen taiteilija.
Mom	00:07:52:25	Arteests! What ees zee matter?	Maalarit! Mikä hätänä?
Kit	00:07:55:10	Everything! The sunrise got rained out, the still life wouldn't hold still, and my serious portrait was full of silly sneezes. I couldn't paint anything I planned.	Kaikki! Aurinko meni pilveen ja asetelma kaatui koko ajan. Muotokuvan pilasivat tyhmät aivastukset. Mikään ei mennyt suunnitelman mukaan.
Mom	00:08:07:04	YOU planned? But how can you plan when it will be sunny? Or when something might fall? Or when someone might sneeze?	Voi voi! Mutta et voi suunnitella aurinkoa, tai kaatumista, tai jonkun aivastusta.
Kit	00:08:15:21	Well I can't...	Niin... en kai.
Mom	00:08:18:05	Of course not, life is full of surprises. But surprises can be fun too.	Et niin! Yllätykset kuuluvat elämään. Mutta yllätyksetkin voivat olla hauskoja.
Kit	00:08:24:07	Oh, I get it... Just cause things don't go the way I planned, doesn't mean that I can't have fun.	Aai! Tuo on totta! Vaikka suunnitelma menisi mönkään... voi silti pitää hauskaa.
Mom	00:08:32:03	Very artfully said!	Taiteellinen näkemys.
Kit	00:08:34:17	Thanks Mom!	Kiitos äiti!
Mom	00:08:35:24	How did you know?	Heei, kuinka tunsit minut? (nauraa)
Kit	00:08:37:20	Hahahahaha!	(nauraa)
Kate	00:08:37:20	Hahahahaha!	(nauraa)
Kit	00:08:39:24	Come on, Kate, let's try again.	Tule Kiki, kokeillaan uudestaan!

Kate	00:08:41:25	Now that's a plan I like. Now we know, so back we go!	Tuo on hyvä suunnitelma. Toinen kerta... toden sanoo!
Kit	00:08:44:07	Now we know, so back we go!	Toinen kerta... toden sanoo!
Narration	00:08:48:02	Kit and Kate started their painting adventure all over again. But this time when things didn't go the way he wanted, Kit tried to find a different way to have fun!	Killi ja Kiki aloittivat maalausseikkailun alusta. Tällä kertaa, kun Killin suunnitelma meni vikaan, hän keksi toisen ratkaisun.
Kit	00:08:57:07	Looks like a rainy day. Hey, that gives me a new idea for my painting!	Tulipas rankkasade. Hei, keksin kuvalle uuden aiheen!
Kit	00:09:04:10	I call it "Wet, Wet Morning."	Tämän nimi on "Sataa kuin aisaa"!
Narration	00:09:07:20	And when the still life wouldn't keep still... Kit started drawing something else in a hurry.	Ja kun asetelma kaatui... _ Killi kiiruhti piirtämään uutta kuvaa.
Kit	00:09:13:28	I call it "Bad Bike, Flying Fruit!"	Tämän nimi on "Pyörällä päästään"!
Kate	00:09:16:29	Haha, that's great!	Hahah! Hieno kuva!
Narration	00:09:19:06	And this time when the ducks sneezed...	Ja kun ankat aivastivat...
Kit	00:09:23:18	This one's called "The Big Sneeze!"	Tämän kuvan nimi on "Suuri aivastus"!
Kate	00:09:26:28	Wow, super. I have a painting too, Kit. It's called "Mad Mad Mad!" It's you, when you were getting so mad.	Vaau! Upea! Haha! Minäkin maalasinkin kuvan. Sen nimi on "Kiukkupussi-Killi"! Kuva sinusta oikein äkäisenä!
Kit	00:09:38:10	HAHAHA!! I love it!	(nauraa) Hassu ilme!
Kate	00:09:40:28	<riotous laughter>	(nauraa)
Narration	00:09:42:23	And with so many great pictures, Kit and Kate started making plans for their big art show!	Kuvista tuli niin hienoja, että Killi ja Kiki ryhtyivät heti suunnittelemaan taidenäyttelyä.

Episode #6 – Baking Buddies / Jauhopeukalot

character	timecode	ST line	TT line
Episode name	00:25:20:07	Baking Buddies	Jauhopeukalot

Kate	00:25:22:08	What do you want to play today, Kate?	Mitä leikitään, Killi?
Kit	00:25:24:04	I don't know. Let's look in the box.	En tiedä. Vilkaistaan arkkuun!
Kate	00:25:28:10	Look, Kit, aprons!	Katso! Essuja!
Kit	00:25:30:06	And baking hats! Let's be bakers!	Ja kokkihattuja! Leikitään leipureita!
Kate	00:25:32:20	Yeah! We can bake a cake for the Squirrel Princess's birthday.	Kivaa! Leivotaan oravaprinsessalle synttärkakku.
Kit	00:25:36:25	Go, kittie-kitties, let's go!	Hei kisumisut matkaan!
Kate	00:25:36:27	Go, kittie-kitties, let's go!	Hei kisumisut matkaan!
Narration	00:25:41:09	Kit and Kate set out for the Royal Kitchen. They were so excited to make the Squirrel Princess the best birthday cake she'd ever had!	Killi ja Kiki riensivät kuninkaalliseen keittiöön. He eivät malttaneet odottaa, että saisivat leipoa oravaprinsessalle hienon synttärkakun.
Kit	00:25:49:26	Alright, let's get started. Now where is that the Royal Recipe Book?	No niin! Ryhdytään hommiin! _ Missä kuninkaallinen keittokirja on?
Kit	00:25:55:10	Thanks, Royal Helpers! Come on, Kate, let's pick out a yummy cake to bake.	Kiitos, palatsiankat! Tule Kiki, etsitään herkullinen kakkuohje.
Kit	00:26:00:21	Hmm. Banana Bark Cake.	Mmm! Banaanikakku!
Kate	00:26:03:03	Nah, too chewy.	Ääh, liian sitkeää.
Kit	00:26:04:20	Twig-berry Upside-Down Cake.	Risuvarpukeikauskakku!
Kate	00:26:06:14	Too crunchy.	Äh, liian rapea.
Kit	00:26:07:23	Hmmm, Lemon Duck Cake	Entäs tämä? Sitruuna-ankkakakku.
Kit	00:26:11:16	Sorry. I got it! Amazing Acorn Layer Cake.	Hups, anteeksi. _ Nyt tärppäsi! Taivaallinen tammenterhokakku.
Kate	00:26:17:08	Ahh, the princess will love that! So what do we do?	Se sopii prinsessalle! Miten se leivotaan?
Kit	00:26:20:08	The directions are right here. First we need to gather the ingredients.	Ohje on tässä. Ensin, pitää kerätä ainekset.
Kate	00:26:27:24	Well that was easy!	Se kävi äkkiä!
Kit	00:26:29:24	First. "Put 3 cups of flour in a bowl..."	No niin! Mittaa kulhoon kolme kupillista jauhoa.

Kate	00:26:32:28	Got it! One, two, three.	Selvä! Yksi... kaksi... kolme!
Kit	00:26:37:27	Perfect. Next, "Add one cup of milk."	Hienoa! Lisää... yksi kupillinen maitoa.
Kit	00:26:40:25	I'll do it. I love milk.	Hyvä, maito on herkkuani.
Kate	00:26:44:10	I love milk too!	On se minunkin herkkuani.
Kit	00:26:47:19	Now two cups of sugar and two teaspoons of salt.	Lisää kaksi kupillista sokeria ja kaksi lusikallista suolaa.
Kate	00:26:51:05	Right, two cups of salt!	Hyvä! Kaksi kupillista suolaa.
Kit	00:26:55:12	No, I said two teaspoons of salt. That's way too much.	Ei! Vaan kaksi lusikallista suolaa. Lisäsit ihan liikaa!
Kate	00:27:00:12	Oops. Don't worry, we'll just add more sugar.	Hups. _ Ei hätää, lisätään sokeriakin.
Kit	00:27:07:02	Perfect!	Hienoa!
Kate	00:27:07:02	Perfect!	Hienoa!
Kit	00:27:08:11	Next. "2 cups of nuts."	Lisää kaksi kupillista pähkinöitä.
Kate	00:27:10:22	Nuts? Yuck! Let's use fish instead.	Pähkinöitä? Yäk. Lisätään mieluummin kalaa.
Kit	00:27:14:24	Great idea!	Loistotuuma!
Kit	00:27:19:10	OK, Royal Helpers! Bake for ten minutes!	No niin, palatsiankat. Paistetaan kymmenen minuuttia!
Narration	00:27:26:03	Kit and Kate could hardly wait till their creation was ready.	Killi ja Kiki odottivat innolla luomuksen valmistumista.
Kit	00:27:32:03	Yeah, it's ready! Hahaha!	Jipii! Kakku on valmis!
Kate	00:27:34:07	I bet the Princess has never seen a cake like ours before!	Prinsessa ei varmasti ole nähnytkaan näin upeaa kakkua.
Narration	00:27:39:28	But the cake didn't come out quite the way they expected.	Mutta kakku ei näyttänyt yhtään samalta kuin kuvassa.
Kit	00:27:43:12	That isn't a cake... it's a rock.	Ei tuo ole kakku... vaan möykky!
Kate	00:27:46:16	But, maybe it tastes good...	Hmm, ehkä se on silti maukas. _ (maistaa)
Kit	00:27:50:13	Bleaaaughh!	Yäk!
Kate	00:27:50:13	Bleaaaughh!	Yäk!
Kate	00:27:52:03	Oh, no! We ruined the Princess' birthday...	Voi ei! Pilasimme prinsessan juhlat!
Narration	00:27:56:17	And then along came a mysterious stranger.	Sitten paikalle saapui salaperäinen leipuri.

Mom	00:28:00:06	What's the matter, Kitties?	Mikä hätänä, lapset?
Kate	00:28:01:25	We tried to bake this cake for the Princess but it came out horrible!	Halusimme leipoa prinsessalle kakun, mutta se on ihan pilalla!
Mom	00:28:06:26	Strange... I don't see any fish here in this recipe.	Kummallista, eihän ohjeessa mainita ollenkaan kalaa.
Kit	00:28:10:07	Oh, that was our idea.	Keksimme kalan itse.
Mom	00:28:11:22	Your idea? But if you wanted to make THIS cake why didn't you follow the directions?	Itsekö? Mutta jos aioitte leipoa tämän kakun, miksette seuranneet ohjeita?
Kate	00:28:17:00	Cause we were having so much fun just doing it our own way.	Koska meistä oli hauskaa tehdä oman päämme mukaan.
Mom	00:28:20:11	But it doesn't seem like you're having fun now.	Mutta teillä ei taida olla hauskaa nyt.
Kit	00:28:23:02	Of course not, we ruined the cake.	Ei tietenkään! Kakku on pilalla!
Kate	00:28:25:17	And the Princess' birthday!	Niin kuin prinsessan juhlat!
Kit	00:28:28:00	Now I understand. It might not always be as much fun just to do what the directions say...	Nyt välähti! Ohjeiden seuraaminen ei ehkä aina ole hauskaa...
Kate	00:28:33:19	...But you'll be a whole lot happier later when things comes out the way you wanted them to!	Mutta on paljon kivempaa, kun lopputulos on ohjeen mukainen.
Mom	00:28:38:03	Now that sounds like a recipe for success.	Tuo kuulostaa menestyksen reseptiltä.
Kit	00:28:41:07	Thanks Mom!	Kiitos äiti!
Kate	00:28:41:07	Thanks Mom!	Kiitos äiti!
Mom	00:28:42:22	Hey, how did you know? Hahahahaha!	Heei, kuinka tunsitte minut? (nauraa)
Kit	00:28:44:22	Hahahahaha!	(nauraa)
Kate	00:28:44:22	Hahahahaha!	(nauraa)
Kit	00:28:46:13	Come on, Kate, let's try again.	Tule Kiki, uusi yritys!
Kate	00:28:48:20	Yeah. But this time let's do it just like the recipe says!	Hyvä! Mutta tällä kertaa toimitaan tarkasti ohjeen mukaan.
Kit	00:28:52:24	Now we know, so back we go!	Toinen kerta... toden sanoo!
Kate	00:28:52:24	Now we know, so back we go!	Toinen kerta... toden sanoo!

Narration	00:28:57:11	Kit and Kate started their baking adventure all over again. But this time...	Killi ja Kiki aloittivat leipomisen alusta. Mutta tällä kertaa...
Kit	00:29:02:13	One cup of milk.	Yksi kupillinen maitoa!
Kate	00:29:03:19	And no more!	Eikä enempää!
Narration	00:29:04:26	...they followed the directions exactly.	He seurasivat ohjetta tarkalleen.
Kit	00:29:07:18	Just two TEASPOONS of salt.	Lisää kaksi... lusikallista suolaa.
Narration	00:29:11:10	And when the cake was done...	Ja kun kakku oli paistunut...
Kate	00:29:16:04	It's beautiful!	Upea kakku!
Kate	00:29:19:22	Now the candles. One!	Vielä kynttilät. Yksi...
Kit	00:29:20:17	Two!	Kaksi...
Kate	00:29:21:13	Three!	Kolme...
Kit	00:29:22:06	Four!	Neljä!
Guard	00:29:27:05	The Royal Princess!	Oravien prinsessa.
Squirrel princess	00:29:30:23	Is that my cake?	(henkäys) Onko kakku minulle?
Kate	00:29:32:22	Yes it is! We hope you like it, Your Highness!	Kyllä on! Toivottavasti maistuu, prinsessa.
Squirrel princess	00:29:35:26	Like it? I LOVE it!!!! This is going to be my best birthday party ever! I hope you will come.	Maistuuko? Takuulla! Näistä tulee maailman ihanimmat juhlat! Kai tulette mukaan?
Kit	00:29:42:06	Really?	Saammeko?
Kate	00:29:43:01	We'd love to!	Mielellämme!
Narration	00:29:44:26	And that was the beginning of a sweet friendship.	Ja siitä alkoi makoisa ystävyys.
Kit	00:29:47:15	Hahaha!	(nauraa)
Kate	00:29:47:15	Hahaha!	(nauraa)
Squirrel princess	00:29:47:15	Hahaha!	(nauraa)

Episode #8 – Safari So Bad / Safariseikkailu

character	timecode	ST line	TT line
Episode name	00:35:20:06	Safari So Bad.	Safariseikkailu
Kit	00:35:23:20	What do you want to play today Kate?	Mitä leikitään, Kiki?

Kate	00:35:25:17	Let's look in the box!	Kurkistetaan arkkuun!
Kit	00:35:28:15	Look, safari hats!	Katso! Safarihattuja!
Kate	00:35:30:06	And cameras! Let's go on safari!	Ja kameroita! Matkataan safarille!
Kit	00:35:33:01	Yeah, we can take the first pictures ever of the Spotted Sneaker Monkey!	Haluan napata valokuvan Lenkkarilenkkiapinasta!
Kate	00:35:36:21	Yeah!	Kivaa!
Kit	00:35:37:28	Go kittie-kitties, let's go!	Hei kisumisut matkaan!
Kate	00:35:37:28	Go kittie-kitties, let's go!	Hei kisumisut matkaan!
Narration	00:35:40:24	Kit and Kate could hardly wait to get into the jungle and take pictures of the Spotted Sneaker Monkey.	Killi ja Kiki riensivät innoissaan viidakkoon ottamaan valokuvia Lenkkarilenkkiapinasta.
Kate	00:35:47:13	Which way's the jungle, sir?	Miten pääsemme viidakkoon?
Jungle Guide	00:35:49:10	That way! Do you have all your supplies?	Tuohon suuntaan. Onko teillä välineet mukana?
Kit	00:35:52:08	Supplies?	Välineet?
Kate	00:35:52:08	Supplies?	Välineet?
Jungle Guide	00:35:53:00	Of course. You'll need bug cream for the swamp, hiking boots for the thorny thistles, and a flashlight in case it gets dark. They're over there.	Niin! Suolla tarvitaan hyttysmyrkkyä, ohdakepenssaissa vaelluskenkiä ja pimeällä taskulamppua. Välineet ovat hyllyllä.
Kit	00:36:01:28	Thanks!	Kiitos!
Kate	00:36:01:28	Thanks!	Kiitos!
Kate	00:36:04:18	Do you see the bug cream?	Löytyykö hyttysmyrkkyä?
Kit	00:36:06:10	No, do you see the boots?	Ei! Entä kenkiä?
Kate	00:36:08:15	No, let's just go.	Ei! Lähdetään vain.
Kit	00:36:10:26	Yeah, we've got our cameras. We don't need that other stuff.	Joo! Meillä on jo kamerat. Emme tarvitse muuta.
Narration	00:36:14:21	Kit and Kate ran into the jungle swamp. Now, where was that Spotted Sneaker Monkey?	Killi ja Kiki kiiruhtivat viidakkosuolle etsimään Lenkkarilenkkiapinaa.
Kit	00:36:21:23	There he is!	Tuolla se on!
Kate	00:36:23:00	Good thing we didn't wait.	Onneksi kiirehdimme.
Kit	00:36:24:15	Come on, after him!!	Tule! Seurataan sitä!

Narration	00:36:26:25	But suddenly Kit and Kate ran into something they hadn't prepared for.	Yhtäkkiä ilmestyi jotain, johon Killi ja Kiki eivät olleet valmistautuneet.
Nipsy flies	00:36:31:13	NNNNip!! NNIP!	Nnnips! Nnnips!
Kate	00:36:35:04	Ow, nipsy flies! Ouch...	Au! Nipsukärpäsiä! Aut!
Kit	00:36:38:09	Stop it! Ow!	Lopettakaa! Au!
Kit	00:36:40:03	Ow!	Au!
Kit	00:36:41:05	Ow!	Au!
Kate	00:36:42:02	If only we had that bug cream!	Kunpa olisi hyttysmyrkkyä!
Spotted Sneaker Monkey	00:36:44:06	<laughing in the distance>	(apinaääniä)
Kate	00:36:46:27	Where did he go? Ouch!	Missä apina on? Au! Uu!
Kit	00:36:48:26	He went that way. Come on! Ow! Ooooh!	Se riensi tuonne! Tule! Au! Uu! Äh!
Narration	00:36:52:10	Kit and Kate FINALLY got away from the Nipsy Flies...	Killi ja Kiki onnistuivat karistamaan nipsukärpäset.
Kate	00:36:55:25	There he is!	Apina on tuolla!
Spotted Sneaker Monkey	00:36:56:17	<laughing in the distance>	(apinaääniä)
Kit	00:36:58:00	Quick, after him!	Äkkiä perään!
Narration	00:36:59:13	But then they ran into another problem that they hadn't prepared for.	Mutta tähänkään he eivät olleet valmistautuneet.
Kate	00:37:03:20	OW!! Thorny thistles! Ow!	Au! Ohdakkeita! Au!
Kit	00:37:06:07	Ow! Ooh! Ouch!!	Au! Au! Au!
Kate	00:37:07:13	This hurts!	Piikit pistävät!
Spotted Sneaker Monkey	00:37:08:27	<laughing>	(apinaääniä)
Kate	00:37:11:20	Yeow! WOWCH!	Au! Uu! Aut!
Kit	00:37:13:21	Oh, he's getting away!	Höh, apina karkaa!
Kate	00:37:15:19	Oh, why didn't we bring those hiking boots!	Höh, kunpa olisi vaelluskengät!
Kit	00:37:20:02	He's gone. We're never going to get his picture.	Apina katosi. Se siitä valokuvasta.
Narration	00:37:24:04	Then along came a mysterious stranger.	Sitten paikalle tömisteli salaperäinen kaksikko.
Dad	00:37:27:19	Hello, explorers!	Hei, seikkailijat.
Dad	00:37:30:28	What is wrong?	Mikä hätänä?
Kit	00:37:32:06	We wanted to get a picture of the Spotted	Tahdoimme napata valokuvan

		Sneaker Monkey but he got away!	Lenkkarilenkkiapinasta, mutta se karkasi.
Dad	00:37:36:09	Why he get away?	Miksi se karkasi?
Kate	00:37:37:23	First, the Nipsy flies kept biting us.	Ensin nipsukärpäset näykkivät meitä.
Kit	00:37:40:07	Then these thorny thistles hurt our feet.	Ja piikkihdaakkeet pistelivät jalkoja.
Dad	00:37:42:21	You kitties in jungle. You need bug cream and good shoes!	Kuulkaas, viidakossa tarvitaan hyttysmyrkkyä ja tukevat kengät.
Kate	00:37:47:06	We know, but it was taking so long to get them...	Tiedetään, mutta emme jaksaneet etsiä niitä.
Kit	00:37:50:12	...and we didn't want to miss our chance to take his picture.	Halusimme ehtiä valokuvaamaan!
Dad	00:37:53:05	Well, did you get picture?	No, otitteko valokuvan?
Kate	00:37:55:21	We never got a chance.	Emme ehtineet.
Kit	00:37:57:13	Wait, I get it! If you take the time to get ready BEFORE you leave you'll be ready to do what you want once you get there!	Hetkinen! Nyt leikkasi! Jos valmistautuu kunnolla ennen lähtöä, perillä ei tarvitse huolehtia mistään.
Kit	00:38:07:15	Thanks Dad!	Kiitos isä!
Kate	00:38:07:15	Thanks Dad!	Kiitos isä!
Dad	00:38:09:15	How did you know?	Kuinka tunsitte minut? (nauraa)
Kit	00:38:10:14	Hahahaha.	(nauraa)
Kate	00:38:10:14	Hahahaha.	(nauraa)
Kit	00:38:12:13	Come on Kate, let's try it again!	Tule Kiki, kokeillaan uudestaan!
Kate	00:38:14:22	Yeah but this time we won't leave until we're ready!	Joo! Mutta tällä kertaa ei lähdetä ilman välineitä.
Kit	00:38:20:05	Now we know, so back we go!	Toinen kerta... toden sanoo!
Kate	00:38:20:05	Now we know, so back we go!	Toinen kerta... toden sanoo!
Narration	00:38:24:12	Kit and Kate started their safari adventure all over again. But this time...	Killi ja Kiki aloittivat safariseikkailun alusta. Mutta tällä kertaa...
Kit	00:38:30:08	I found the bug cream!	Hyttysmyrkky löytyi!
Kate	00:38:31:20	And here are the boots!	Löysin kengät!
Kit	00:38:33:06	I got the flashlights!	Ja minä taskulamput!
Kate	00:38:34:22	Now, we're ready!	Valmista tuli!

Kit	00:38:36:08	Not quite, put on your bug cream.	Ei vielä. Levitetään hyttysmyrkky.
Kate	00:38:38:18	Oh, yeah, right! Ha-ha!	Ai niin, hyvä. (nauraa)
Narration	00:38:40:29	Kit and Kate headed into the swamp, but this time when the Nipsy flies tried to nip...	Killi ja Kiki suuntasivat suolle, mutta tällä kertaa nipsukärpästen väijyessä...
Kate	00:38:46:11	Nuh-uh, Nipsy flies. This time we're ready for you!	Ehei, kärpäset! Osasimme odottaa teitä.
Nipsy flies	00:38:48:11	Oh, Bug cream! Blechhhh....	Nips! Au, hyttysmyrkkyä! Yäk!
Kit	00:38:54:10	There he is, come on!	Katso, apina! Tule!
Narration	00:38:56:14	And when the thistles got thorny...	Ja kun ohdakkeet piikittelivät...
Kit	00:38:58:21	Faster, Kate!	Juokse, Kiki!
Kate	00:38:59:26	No problem with these boots on! Hahaha!	Vaelluskengillä juoksee hyvin. (nauraa)
Kit	00:39:01:26	Hahaha!	(nauraa)
Narration	00:39:03:19	Now where was that monkey?	Minne apina pyyhälsi?
Kit	00:39:06:06	Look, his sneaker prints! He went in there.	Katso! Lenkkarin jäljet! Apina on luolassa!
Kate	00:39:10:07	But it's so dark inside.	Luolassa on pimeää.
Kit	00:39:12:03	No problem, we have flashlights!	Ei huolta! Mehän toimme taskulamput!
Kate	00:39:14:20	Right! Flashlights on.	Ai niin! Valot päälle!
Spotted Sneaker Monkey	00:39:23:06	Hi. Why ya following me?	Hei! Miksi seuraatte minua?
Kit	00:39:25:23	We just want to take your picture. Can we?	Ottaisimme valokuvan. Sopiiko?
Spotted Sneaker Monkey	00:39:28:09	Sure!	Toki!
Kate	00:39:33:11	Here's one for you!	Sinäkin saat kuvan.
Spotted Sneaker Monkey	00:39:34:28	Wow, I never saw my picture before!! Can I take some of you?	Vaau! Ensimmäinen kuva minusta! Saanko ottaa teistä kuvan?
Kit	00:39:39:24	Sure.	Tietysti!
Kate	00:39:39:24	Sure.	Tietysti!
Spotted Sneaker Monkey	00:39:42:14	Hahaha! Yay!	(naurua, riemuääniä)
Kit	00:39:42:14	Hahaha! Yay!	(naurua, riemuääniä)
Kate	00:39:42:14	Hahaha! Yay!	(naurua, riemuääniä)
Narration	00:39:43:00	And together with their new friend, Kit and Kate had a picture perfect day.	Killi, Kiki ja heidän uusi ystävänsä leikkivät koko päivän viidakon tyyliin.

Episode #9: Hocus Pocus / Hokkuspokkus

character	timecode	ST line	TT line
Episode name	00:00:19:27	Hocus Pocus	Hokkuspokkus
Kit	00:00:22:06	What do you want to play today, Kate?	Mitä leikitään, Kiki?
Kate	00:00:24:07	I don't know. Let's look in the box.	En tiedä. Kurkistetaan arkkuun!
Kate	00:00:28:20	Look, Kit, top hats...	Katso! Silintereitä!
Kit	00:00:30:26	...and capes!	Ja viittoja!
Kate	00:00:31:28	Let's be magicians!	Leikitään taikureita!
Kit	00:00:33:25	Yeah, we'll star in the "Hocus Pocus Show"! Go, Kitty Kitties, let's GO!	Kivaa! Esiinnyttään taikateatterissa! _ Hei kisumisut matkaan!
Kate	00:00:37:21	Go, Kitty Kitties, let's GO!	Hei kisumisut matkaan!
Narration	00:00:40:29	Kit and Kate jumped out of their box and dashed straight to the entrance for the big show.	Killi ja Kiki loikkasivat ulos arkusta ja kipittivät suoraan teatterille.
Kit	00:00:46:12	Wow, look who's in the show, Kate.	Vaau! Komea esiintyjäkaarti!
Kate	00:00:49:10	Oh, they're really good!	He ovat taitavia taikureita.
Kit	00:00:51:25	But we're better! Just wait until it's our turn!	Niin mekin! Lyömme kaikki ällikällä!
Kit	00:00:55:18	Hey, open up! We're here for the show!	Hmm. Ovi on lukossa. _ Hei! Avatkaa ovi! Tulimme esiintymään!
Guard	00:01:02:20	Hello. What do you want?	Päivää! Mitä asiaa?
Kit	00:01:04:11	We're great magicians.	Olemme suuria taikureita.
Kate	00:01:06:05	We want you to open the door so we can come in and do our tricks.	Avaa ovi, jotta pääsemme esittämään taikatemppeja.
Guard	00:01:09:19	Well, all it takes is a little magic to open this door.	Tarvitaan vain vähän taikaa, jotta ovi aukeaa.
Kit	00:01:14:05	This will be easy! We know plenty of magic!	Helppo juttu! Osaamme vaikka mitä temppeja!
Kit	00:01:20:24	Behold, as I make this donut disappear!	Katso miten saan munkkirinkilän katoamaan! Näin! (maiskuttaa) Ta-daa!

		(mumbling with mouth full of crumbs) Ta-dah!	
Kate	00:01:28:02	Hahaha!	(nauraa)
Guard	00:01:28:05	That's great, kid, but that's not the kind of magic I'm looking for.	Hieno esitys, mutta minulla oli mielessä vähän erilainen taika.
Kit	00:01:33:16	Oh, and that was a good trick, too!	Höh... tähän oli mainio temppu!
Kate	00:01:36:27	Hmm. Maybe he wants us to do some magic together!	Hmm... ehkä meidän pitää taikoa yhdessä!
Kit	00:01:40:25	Yeah, that's it!	Joo! Hyvä!
Guard	00:01:44:24	Oh, what a surprise!	Ai. Tämäpä yllätys.
Kit	00:01:46:29	Prepare for wonder! Rise, kittie-kittie, now RISE!!!	Valmistaudu hämmästyämään! _ Leiju, kisumisu... nyt! Leiju!
Kit	00:01:58:06	Ta-dah!	Ta-daa!
Kate	00:01:58:06	Ta-dah!	Ta-daa!
Guard	00:01:59:15	That's great, kids, but that's not the kind of magic I'm looking for.	Etevä temppu, mutta tuokaan ei ollut oikea taika.
Kit	00:02:05:08	Humph.	Hmph.
Narration	00:02:07:12	Kit and Kate wondered, "What kind of magic could that guard be looking for?"	Killi ja Kiki miettivät päänsä puhki oikeaa taikatemppea.
Kit	00:02:14:01	I know, magic sparkles!	Nyt keksin! Kokeillaan taikapölyä!
Kate	00:02:16:25	Yeah, that's gotta be it!!!	Joo, se toimii varmasti!
Kit	00:02:22:10	Open Sesame!	Seesam aukene! _ (henkäys)
Kate	00:02:22:10	Open Sesame!	Seesam aukene! _ (henkäys)
Kit	00:02:26:12	Oh, why didn't we think of that before?	Taikapöly tepsii loistavasti!
Kate	00:02:31:11	Hey, where is everyone going?	Hei! Minne ihmiset kiirehtivät?
Guard	00:02:33:26	Show's over, kids. You missed it.	Esitys loppui jo. Myöhästyitte.
Kit	00:02:36:17	Over? That's not fair. We wore magicians' costumes...	Loppuiko se? Epäreilua! Pukeuduimme taikureiksi.
Kate	00:02:41:05	And showed him some of our best magic tricks, too.	Ja esitimme hienoimmat taikatemppeemme.
Kit	00:02:44:06	And he still wouldn't open the door for us.	Eikä ovimies silti avannut ovea.
Kate	00:02:47:17	Now we missed the show.	Ja nyt esitys on ohi.

Narration	00:02:50:02	Then along came a mysterious stranger.	Sitten paikalle saapui salaperäinen taikuri.
Mom	00:02:54:00	Why the long faces, kitties?	Mikä teitä surettaa?
Kit	00:02:56:07	The guard wouldn't let us into the magic show.	Ovimies ei päästänyt meitä taikateatteriin.
Mom	00:02:58:27	How come?	Miksi ei?
Kate	00:03:00:00	We don't know. He said we just needed to do some magic...	Emme tiedä! Hän sanoi, että meidän pitää taikoa.
Kit	00:03:03:10	...and we did all of our best tricks for him.	Joten esitimme parhaat temppumme!
Kate	00:03:05:25	We even used magic sparkles!	Levitimme jopa taikapölyä!
Mom	00:03:08:15	Maybe there's some other kind of magic?	Ehkä ovimies tarkoitti toisenlaista taikaa.
Kate	00:03:11:24	Of course, Kit, how could we forget? Magic words!	Nyt välähti, Killi! Miten saatoimme unohtaa? Taikasanat!
Kit	00:03:17:08	You mean, Hocus Pocus?	Eli siis... hokkuspokkus?
Kate	00:03:19:09	No.	Ei, höpsö.
Kit	00:03:20:13	Abracadabra?	Abrakadabra?
Kate	00:03:21:16	No.	Eiii!
Mom	00:03:22:05	Hahaha!	(hihittää)
Kit	00:03:22:16	Shazam? Alaka-blooey?	Tsädääm? Jokeri pokeri box?
Kate	00:03:24:08	No.	Eiii!
Kit	00:03:25:17	I'm joking, Kate. I get it! Please and Thank you are the most powerful magic words of all.	Kunhan vitsailin. Tiedän kyllä. "Kiitos" ja "ole hyvä" ovat kaikkein tehokkaimmat taikasanat.
Kate	00:03:32:05	Right!	Juuri niin!
Kit	00:03:33:19	Thanks, Mom!	Kiitos äiti!
Kate	00:03:33:19	Thanks, Mom!	Kiitos äiti!
Mom	00:03:34:25	Hey, how did you know?	Heei, kuinka tunsitte minut? (nauraa)
Kit	00:03:37:05	<LAUGHTER>	(nauraa)
Kate	00:03:37:05	<LAUGHTER>	(nauraa)
Kit	00:03:39:25	Come on, Kate, let's try again.	Tule Kiki! Kokeillaan uudestaan!
Kate	00:03:41:27	Yeah, but this time we'll use the right kind of magic to get the door to open. Now we know so back we go!	Joo, mutta tällä kertaa avataan ovi oikeanlaisella taialla. _ Toinen kerta... toden sanoo!
Kit	00:03:47:05	Now we know so back we go!	Toinen kerta... toden sanoo!

Narration	00:03:51:08	Kit and Kate started their magic adventure all over again, but this time when they got to the entrance...	Killi ja Kiki aloittivat taikuriseikkailun alusta. Mutta tällä kertaa teatterin ovella...
Guard	00:04:00:01	Hello. What do you want?	Päivää! Mitä asiaa?
Kit	00:04:01:26	We're great magicians.	Olemme suuria taikureita!
Kate	00:04:03:10	And we'd like to come in and do our tricks in the show.	Haluaisimme esittää temppuja taikateatterissa!
Kit	00:04:06:20	Would you open the door for us...	Avaisitko meille oven... kiitos?
Kate	00:04:08:25	...PLEASE?	Kiitos?
Kit	00:04:12:24	Yeah!	Jihuu!
Kate	00:04:12:24	Yeah!	Jippii!
Kit	00:04:15:06	Um, excuse me, but we can't get by.	Öh, anteeksi, mutta emme pääse ohi.
Kate	00:04:18:15	Just use the Magic Words.	Muista käyttää taikasanvoja!
Kit	00:04:21:06	Thank you for opening the gate.	Kiitos, että avasit oven.
Guard	00:04:23:13	You're very welcome. Now you'd better hurry, you're on next!	Eipä kestä! Kiiruhtakaa, esitys alkaa.
Kit	00:04:28:03	And now, the moment you've been waiting for... Oh, please work. Ta-dah!	Ja nyt... taikatemppu, jota olette odottaneet. _ Voihi, toimi nyt. Ta-daa!
Kate	00:04:36:17	Ta-daa!	Ta-daa!
Kate	00:04:39:28	Thank you. Thank you.	Kiitos! Kiitos!
Kit	00:04:41:05	Thank you. Thank you.	Kiitos! Kiitos!
Narration	00:04:41:28	And so with just the right magic words, Kit and Kate opened the door to a truly magical day.	Ja niin oikeat taikasanat avasivat Killille ja Kikille ovet taianomaiseen päivään.

Episode #21 – All Fired Up / Liekeissä

character	timecode	ST line	TT line
Episode name	00:25:20:07	All Fired Up	Liekeissä
Kate	00:10:22:19	What do you want to play, Kit?	Mitä leikitään, Killi?

Kit	00:10:24:15	Let's look in the box!	Kurkistetaan arkuun!
Kate	00:10:27:14	Look... fireman hats and coats.	Katso! Palomiesasuja!
Kit	00:10:29:26	Let's be firemen!	Leikitään palomiehiä!
Kate	00:10:31:07	In Dragonville!	Lohikäärme kylässä!
Kit	00:10:32:28	Yeah... and we'll do what real firemen do.	Niin! Toimitaan kuin oikeat palomiehet! Hei kisumisut matkaan!
Kate	00:10:36:18	Go kittie-kitties... let's go!	Hei kisumisut matkaan!
Narration	00:10:40:11	Kit and Kate jumped out of their magical box and ran to the firemen's training center in downtown Dragonville.	Killi ja Kiki pomppasivat ulos taika-arkusta ja riensivät Lohikäärme kylän palomiesten koulutuskeskukseen.
Kate	00:10:47:07	So what do real firemen do?	No, mitä oikeat palomiehet tekevät?
Kit	00:10:50:02	Well... First, firemen have to train so they'll be strong.	Aivan ensiksi palomiehet harjoittelevat voimailua!
Kate	00:10:54:00	OK. Let's see how fast we can go up and down these ladders.	Selvä! Kokeillaan miten nopeasti päästään tikkaat ylös.
Kit	00:10:57:22	Great idea. Three times.	Hyvä ajatus! Kolme kertaa!
Kate	00:11:00:05	Ready?	Valmiina?
Kit	00:11:00:27	Go!	Nyt!
Kit	00:11:04:12	That's once!	Yksi!
Kate	00:11:07:28	That's twice!	(huuhotus) Kaksi!
Kit	00:11:13:05	(panting) That's three times! Now let's be like real firemen and put out a fire!	Kolme kertaa! (nauraa 11.16) Nyt tehdään niin kuin oikeat palomiehet: sammutetaan tulipalo!
Kate	00:11:14:18	Hahaha!	(nauraa)
Kate	00:11:19:21	Go get the hose.	Hae paloletku!
Kit	00:11:22:10	How do you turn this on?	Miten letku toimii?
Kate	00:11:23:22	Try pulling on that handle.	Vedä kahvaa alaspäin!
Kit	00:11:25:17	Like this?	Näinkö?
Kate	00:11:28:07	(laughs) Yeah, like that! Come on!	Heheh, juuri noin! Mennään!
Narration	00:11:31:06	Kit and Kate went out in search of a fire that they could put out like real firemen.	Killi ja Kiki lähtivät etsimään tulta, jonka voisi sammuttaa kuin oikea palomies.
Kate	00:11:36:18	There's nothing here for us real firemen to do.	Ei täällä ole palomiehille mitään tehtävää.
Kit	00:11:42:03	Nothing here either. (disappointed) How are we gonna be like real	Ei tulipaloa missään. Emme ole palomiehiä, jos emme sammuta tulta.

		firemen without a fire to put out?	
Girl dragon	00:11:48:18	Hi. What are you doing?	Hei! Mitä puuhaatte?
Kit	00:11:50:22	We're firefighters!	Olemme palomiehiä!
Kate	00:11:52:05	And we're looking for a fire to put out!	Haluamme sammuttaa tulipalon.
Girl dragon	00:11:54:20	Awesome!	Siistiä!
Kit	00:11:56:26	Hey! Why don't you start a fire for us?	Hei! Sinähän voisit sytyttää meille tulen.
Girl dragon	00:11:59:26	No, my mom says I should never play with fire... it's dangerous!	Enkä! Äiti kieltää leikkimästä tulella. Se on vaarallista.
Kit	00:12:04:07	Don't worry... We'll put it out with this hose.	Ei hätää! Sammutetaan tuli samantien.
Girl dragon	00:12:07:13	You sure?	Varmastiko?
Kit	00:12:08:17	No problem!	Tottahan toki!
Girl dragon	00:12:10:03	Well... okay!	(henkäys)
Kit	00:12:13:01	Wow, a real fire!	Vaau! Oikea tulipalo!
Kate	00:12:15:17	Okay, Kit... put it out!	No niin, Killi! Sammuta se!
Kit	00:12:17:14	Got it!	Selvä!
Kate	00:12:20:24	Kit, over there!	Tulesta lensi kipinä!
Kit	00:12:22:20	Got it!	Sammutan sen!
Kate	00:12:26:19	Oh no!	Voi ei!
Kate	00:12:30:04	Oh no.	Voi ei...
Kit	00:12:32:05	What have we done?!	Tämä on kamalaa!
Narration	00:12:35:27	Then along came a mysterious stranger.	Sitten paikalle riensi salaperäinen palomies.
Dad	00:12:42:21	Do you know how the fire started?	Tiedättekö te lapset, miten tulipalo syttyi?
Kit	00:12:45:20	We asked the Dragon to start it because we thought it would be easy to put out.	Lohikäärme sytytti sen meille koska halusimme sammuttaa palon!
Kate	00:12:49:14	But it spread so fast.	Tuli levisi nopeasti!
Dad	00:12:51:21	You started it on purpose?	Sytytitte sen siis tahallanne.
Kit	00:12:54:09	Well... we wanted to put out a fire, like real firemen.	No... halusimme sammuttaa palon kuin palomiehet!
Dad	00:12:57:26	But putting out fires is only ONE thing firemen do. Firemen do lots of other things.	Tulipalojen sammutus on vain yksi palomiehen tehtävä! Palomies tekee paljon muutakin.

Kate	00:13:04:16	Like what?	Niin kuin mitä?
Dad	00:13:05:08	Well, firemen are always on the lookout for fireworks, or matches, or lighters.	No, palomiehet valvovat aina ilotulitteita, ja tulitikkuja, ja sytyttimiä.
Kate	00:13:11:05	Because... if a kid plays with them, he could start a fire.	Koska jos lapsi leikkii niillä, voi syttyä tulipalo!
Dad	00:13:14:06	Right. And firemen teach kids to play safe and stay away from hot things, like the stove.	Niin! Lisäksi palomiehet opettavat lapsia leikkimään kaukana tulesta ja helloista.
Kit	00:13:20:06	So they won't burn themselves by accident, right?	Ettei lapsi polta itseään vahingossa, vai mitä?
Dad	00:13:23:01	Exactly! NOW you're thinking like REAL firemen.	Aivan niin! Tuo on oikean palomiehen puhetta!
Kit	00:13:26:24	We are?	Niinkö?
Kate	00:13:26:24	We are?	Niinkö?
Kit	00:13:28:12	I get it! A fireman's job isn't just putting out fires.	Nyt välähti! Palomies ei vain sammuta paloja...
Kate	00:13:32:18	It's making sure fires don't get started in the first place.	Palomies myös ehkäisee tulipalojen syttymistä! Kiitos isä!
Kit	00:13:36:27	Thanks, Dad!	Kiitos isä!
Dad	00:13:38:06	Hey... how did you know?	Heei, kuinka tunsitte minut? (nauraa)
Kit	00:13:40:19	Ha, ha, ha!!!!	(nauraa)
Kate	00:13:40:19	Ha, ha, ha!!!!	(nauraa)
Kit	00:13:42:28	Let's try again, Kate. Only this time, we'll be like REAL firemen...	Yritetään uudestaan! Mutta nyt tehdään niin kuin oikeat palomiehet!
Kate	00:13:47:10	...and try to make sure a fire doesn't start in the first place.	Ja pidämme huolta siitä, ettei tulipaloja syty! Toinen kerta... toden sanoo!
Kit	00:13:51:10	Now we know, so back we go!	Toinen kerta... toden sanoo!
Narration	00:13:55:06	Kit and Kate started their firemen adventure all over again, but this time when they finished their training...	Killi ja Kiki aloittivat palomiesseikkailun alusta. Mutta tällä kertaa, kun harjoittelu päättyi...
Kate	00:14:01:10	Look, Kit... fireworks.	Katso! Ilotulitteita!
Kit	00:14:03:10	Don't touch 'em.	Älä koske!
Kate	00:14:04:10	Right, I'll go tell a grownup right away!	En! Menen heti kertomaan aikuiselle!

Kit	00:14:08:08	(calling out) Hey, don't play near that hot stove. It's dangerous!	Hei! Älä leiki hellan lähellä! Se on vaarallista!
Baby dragon	00:14:12:07	Sorry!	Anteeksi.
Papa dragon	00:14:15:24	Thank you for spotting these fireworks! A kid really could have gotten hurt.	Hyvä että huomasitte ilotulitteet. Olisi voinut sattua vahinko.
Kit	00:14:20:00	No problem, that's what real fireman do!	Ei huolta! Oikea palomies auttaa!
Kate	00:14:23:09	Right!	Niin!
Mama dragon	00:14:24:04	Hey, we're having a campfire tonight. Would you two firemen like to join us?	Hei! Vietämme iltaa nuotiolla. Liittyvätkö palomiehet seuraan?
Kit	00:14:29:02	Sure!	Joo!
Kate	00:14:29:02	Sure!	Joo!
Narration	00:14:34:23	Kit and Kate had a wonderful time at the Dragon family cookout. - - And when it was all over, Kit even got to help put out the fire... just like a real fireman!	Killi ja Kiki nauttivat lohikäärmeperheen nuotioillasta. Ja kun oli aika lähteä, Killi sai sammuttaa nuotion. Ihan kuin oikea palomies.
Girl dragon	00:14:46:09	Awesome!	Siistiä!
Kit	00:14:47:28	Hahaha!	(nauraa)
Kate	00:14:47:28	Hahaha!	(nauraa)
Papa dragon	00:14:47:28	Hahaha!	(nauraa)

Appendix 2. Suomenkielinen lyhennelmä

LYHENNELMÄ

Helsingin yliopisto

Nykykielten laitos

Englannin kääntäminen

Siiri Turunen: *Verbaalinen ja visuaalinen yhteistyössä. Konkretisaatio dubbauskäännösstrategiana lastenohjelmassa Kit 'n' Kate*

Pro gradu -tutkielma 65 s, liitteet 30 s (sis. suomenkielinen lyhennelmä 10 s)

Huhtikuu 2017

1 Johdanto

Animaatioiden kääntäminen Suomessa on laadukasta työtä, jonka tulokset viihdyttävät niin lapsia kuin aikuisiakin. Dubbauskäännösratkaisut saattavat herättää keskustelua ja kritiikkiäkin, etenkin jos dubbauskääntämisen piirteet ja rajoitteet eivät ole ennestään kovin tuttuja. Tässä tutkielmassa pyrin antamaan tietoa dubbauskääntämisestä alasta kiinnostuneille ja kenties muotoilemaan sanoiksi joitakin alan ”kirjoittamattomia” sääntöjä tai käytäntöjä, joista ei juuri ole saatavilla virallista käytännönläheistä tietoa lukuun ottamatta joidenkin alalla työskentelevien tai työskennelleiden artikkeleita. Olen toiminut dubbauskääntäjänä helmikuusta 2016, ja tämä tutkielma pohjautuu teoreettisen taustan ja aiemman tutkimuksen lisäksi omiin tähänastisiin kokemuksiini alalta.

Tämä tutkielma on ns. ”käännösgradu” tai kommentoitu käännös, jossa tutkijana käsittelen ja arvioin itse tekemääni dubbauskäännöstä. Keskityn erityisesti yhteen käännösstrategiaan, jota kutsun konkretisaatioksi. Termiä on käytetty käännöstieteen alalla hieman eri näkökulmista, mutta itse viittaan sillä dubbauskääntämisessä käyttämäni käännösstrategiaan, jolla audiovisuaalisen tekstin verbaalinen ja visuaalinen kerros tuodaan tiukemmin yhteen esimerkiksi tarkentamalla lähdetekstin epätarkkoja tai -suoria viittauksia. Tutkimuskysymykseni, johon pyrin tutkielman avulla vastaamaan, on ”Millä eri tavoin ja mistä syistä konkretisaatiota voi toteuttaa dubbauskääntämisessä, ja mitkä ovat kyseisen käännösstrategian edut ja ongelmat?” Analysoitava materiaali on peräisin pienille lapsille suunnatusta *Kit 'n' Kate* -animaatiosarjasta, jonka suomentamaani versiota *Killi ja Kiki* on näytetty YLE TV2 -kanavalla lokakuusta 2016 lähtien.

Käännösgraduista ovat viime vuosina tehneet muun muassa Mäkinen (2013), Nevalainen (2015) ja Saikkonen (2016), joista jälkimmäinen käsittelee niin ikään dubbauskääntämistä. Konkretisaatiota dubbauskääntämisessä ei tietääkseni ole tutkittu aikaisemmin, ja läheistä eksplisitaatiotakin melko vähän (esim. Bagheri & Nemati 2014; Bagheri et al. 2014). Eksplisitaatiota ruututeksteissä on tutkinut mm. Perego (2004).

2 Oman työn tutkiminen käännösgradun kautta

Käännösgradussa tutkija käsittelee ja analysoi omaa käännöstään, jonka tulee olla aito toimeksianto. Yleensä käännettävä teksti pyydetään toimeksiantajalta tutkimustarkoitusta varten ja käännös tehdään osana tutkimusprosessia prosessin aikana, kuten ovat tehneet edellä mainitut Saikkonen (2016), Nevalainen (2015) ja Mäkinen (2013). Oma käännösgraduni eroaa näistä siten, että en tehnyt käännöstä tutkimusta ajatellen, vaan ”tavallisessa” kääntäjän työssäni. Käännös oli niin ikään ollut valmis jo useamman kuukauden ajan ennen kuin edes tiesin tekeväni siihen liittyvän tutkimuksen. Käännösgradu on kuitenkin vielä verrattain uusi ja harvemmin käytetty tutkimusasetelma, joten sillä ei ole varsinaisia vakiintuneita käytäntöjä. Olen käyttänyt tutkielman rakentamisessa apuna edellä mainittuja käännösgraduista sekä Vehmas-Lehdon (2000) käännösgraduista käsittelevää artikkelia.

Koska käännösgradun tarkoituksena on, että kirjoittaja kommentoi ja perustelee omia käännösratkaisujaan, tutkielmassa on tärkeää huomioida itsearvioinnin hyödyllisyys kääntäjän ammatillisen kehityksen kannalta. Niin kutsuttuja käännöskommentteja vaaditaan jo ensimmäisen vuoden kääntämisen opiskelijoilta jo aivan ensimmäisillä käännöskursseilla Helsingin yliopistossa, joten oman työn arviointia harjoitellaan koko opintojen ajan (Eskelinen & Pakkala-Weckström 2016).

Itsearvioinnin tarkoitus on, että opiskelija oppii tuntemaan itselleen sopivat oppimis- ja työskentelytavat ja osaa perustella ja arvioida omia käännösratkaisujaan (ibid.). Samat vaatimukset ovat myös osa Euroopan komission käännöstoimen pääosaston julkaisemia ammattikäntäjän kompetensseja (Gambier et al. 2009).

Itsearviointia vaaditaan myös Tukholman yliopiston kääntämisen opiskelijoilta (Norberg 2014). Norberg (ibid.) osoittaa, että etenkin ohjeistetut käännöskommentit lisäävät opiskelijoiden tietoisuutta käännösprosessista ja kykyä

tunnistaa ja selvittää mahdollisia käännösongelmia. Oman työn arviointiin liittyvää osaamista tarvitaan työelämässä, mikä onkin yksi syy opiskelijoilta vaadittaviin käännöskommentteihin (Eskelinen & Pakkala-Weckström 2016). Saikkonen (2016: 53) ja Mäkinen (2013: 49–50) kokevat kehittyneensä kääntäjinä käännösgradun tekemisen myötä, mikä varmasti suurelta osin johtuu juuri oman käännöksen kriittisestä tutkimisesta.

Tässä tutkielmassa analysoimani käännöksen olen tehnyt jo toukokuussa 2016, joten on syytä huomioida retrospektiivisen tutkimuksen haittapuolet: varsinkin käännöstä tutkittaessa voi olla hankalaa muistaa, missä työprosessin vaiheessa mikin ratkaisu on tehty (Englund Dimitrova & Tiselius 2010: 111). Minulla on kuitenkin tallessa käännöstyön aikana tekemäni muistiinpanot, joihin olen palannut tarpeen vaatiessa käännösratkaisujeni arvioinnissa. Lisäksi olen tehnyt hyvin samanlaista dubbauskäännöstyötä lähes koko tutkielmankirjoitusajan, joten työskentelytapani ovat niin sanotusti tuoreessa muistissa.

3 Teoreettinen viitekehys

Tässä luvussa esittelen lyhyesti tutkielmassa hyödynnettävän teoreettisen taustan. Käsittelen aluksi dubbausta ja dubbauskääntämistä, minkä jälkeen taustoitan tutkielmassa käyttämäni konkretisaatio-termiä sekä esittelen siihen liittyvää tutkimusta eksplisitaatiosta sekä visuaalisten ja verbaalisten elementtien yhteistyöstä.

3.1 Dubbaus ja dubbauskääntäminen

Dubbauskääntäminen on audiovisuaalisen kääntämisen laji, jossa alkuperäinen ääniraita korvataan kohdekielisellä ääniraidalla (esim. Dries 1995: 9). Suomessa dubataan käytännössä vain lapsiyleisölle suunnattuja elokuvia ja ohjelmia (esim. Heikkinen 2007: 235), jotka ovat usein animaatioita eli piirrettyjä. Monessa dubbaukseen liittyvässä tutkimuksessa käsitellään melko paljon synkroniaa ja sen alalajeja, joita on esitellyt mm. Chaume Varela (2004). Synkronian dubbauskääntämiselle asettamat rajoitteet ovat tärkeitä ymmärtää, mutta pyrin omassa tutkielmassani muistuttamaan, että dubbauskääntämisessä on otettava ensisijaisesti huomioon toimiva ja viihdyttävä tekstikokonaisuus, jossa synkronia on vain yksi palapelin pala. Etenkin huulisynkroniaa, jossa käännös sovitetaan animoidun hahmon suunliikkeisiin (esim. Tiuhonen 2007: 171–172), painotetaan

usein muiden synkronian alalajien kustannuksella ottaen huomioon, että huulisynkronian tärkeys ulottuu karkeasti sanottuna vain niihin kohtiin, joissa hahmon suu on lähikuvassa tai muuten erityisen yksityiskohtaisesti animoituna esimerkiksi repliikin alussa tai lopussa. Omassa työssäni olen kokenut tärkeimmäksi synkronian alalajiksi isokronian, jossa käännetyn repliikin kesto sovitetaan tarkalleen alkuperäisen repliikin keston, usein siis hahmon suun avautumisen ja sulkeutumisen väliseen aikaan (Chaume Varela 2004: 44). Myös elesynkronia on dubbauskääntämisessä tärkeää: animaatiohahmot voivat elehtiä hyvinkin näyttävin liikkein, jolloin käännöksen on hyvä toimia yhteen eleiden kanssa (esim. Tiuhonen 2007: 176).

Suomen dubbauskäytännöt ja -tekniikat kehittyvät nopeasti ja voivat myös vaihdella eri toimijoiden välillä, joten siinä missä dubbauskääntäjä on ennen ajastanut käännöksen ja toiminut myös dubbauksen ohjaajana, oman kokemukseni mukaan kääntäjä enää vain kääntää eikä erillistä ohjaajaa ole välttämättä lainkaan. Käännöksen hoitavat puhuttuun ja TV:ssä esitettyyn versioon ääninäyttelijät ja äänittäjä, jotka ohjaajan puuttuessa myös tekevät tekstiin mahdollisesti tarvittavat muutokset.

Dubbauskääntäjän on tärkeää ottaa huomioon käännöksen vastaanottajat eli lapsiyleisö: lapset omaksuvat helposti kieltä televisiosta (esim. Tiuhonen 2007: 182), joten käännöksen on oltava oikeakielistä ja idiomaattista suomea. Sujuvan käännöksen ansiosta ohjelmaa on mukavampi seurata, ja toki se myös helpottaa ääninäyttelijöiden työtä, kun repliikit on helppo lausua eikä tekstiin tarvitse tehdä niin paljon muutoksia.

3.2 Taustoitusta konkretisaatio-termille

Konkretisaatio-termiä (*concretisation*) käännöstieteessä ovat käyttäneet mm. Bayer-Hohenwarter (2013) ja Klaudy (mm. 1996) kuvaamaan käännösmuutosta, jossa yleismerkityksinen sana käännetään samaan sanaluokkaan kuuluvalla tarkempimerkityksisellä sanalla. Tässä tutkielmassa konkretisaatiolla kuitenkin viitataan lähtökohtaisesti käännösratkaisuun, jossa pronomini tai muu ”epäsuora” viittaus (esim. *se, tuolla*) korvataan käännöksessä substantiivilla eli toisen sanaluokan sanalla, kuten esimerkivirkkeessä *Pane ne tuohon* → *Nosta kukat*

pöydälle. Konkretisaatiota voi tosin toteuttaa myös muilla tavoin, kuten analyysiosioista käy ilmi.

Kielelliseen muutokseen käännöksessä viittaava sana *shift* ja kääntäjän tekemään ratkaisuun viittaava sana *operation* ovat hiukan eri asioita: muutokset (*shifts*) ovat seurausta kääntäjän suorittamista ”operaatioista”. Niitä kuitenkin eritellään hyvin samoilla tavoilla: molempia jaetaan sekä kielten eri järjestelmistä johtuviin (*obligatory*) että kääntäjän vapaaehtoisin käännösratkaisuihin perustuviin (*optional*). Käsittelen tässä tutkielmassa vain vapaaehtoisia käännösratkaisuja, sillä analysoimani esimerkit johtuvat nimenomaan käännösprosessiin liittyvistä syistä eivätkä suomen ja englannin rakenne-eroista. Käytän etenkin analyysissä enimmäkseen *operation*-termiä, sillä se kuvastaa paremmin tutkielman luonnetta eli oman toimintani arvioimista yksittäisten muutosten sijaan.

Eksplisitaatio on yksi tällaisista käännösratkaisuista (*operation*), joka liittyy myös läheisesti konkretisaatioon: konkretisaatio tekee kohdetekstistä tietyllä tavalla eksplisiittisempää. Muun muassa Blum-Kulka (1986) ja Séguinot (1988) ovat tutkineet eksplisitaatiota. Dubbauskäännöksissä eksplisitaatiota on havainnut mm. Baumgarten (2008).

Baumgarten (ibid.) on havainnut eksplisiittisemmän dubbauksen johtuvan voimakkaammasta koheesiosta audiovisuaalisen tekstin visuaalisen ja verbaalisen ”kerroksen” välillä (*visual-verbal cohesion*). Baumgarten kuvaa kerroksia kahtena rinnakkaisena suorana, jotka yhdistyvät, kun tekstissä viitataan verbaalisesti visuaaliseen informaatioon. Hänen tutkimissaan dubatuissa elokuvissa tällaisia viittauksia oli enemmän kuin elokuvien alkuperäisissä teksteissä. Viittaukset voivat olla myös suurempia, mikä näkyi esimerkiksi kohdeteksteissä käytetyissä eksplisiittisemmissä ”vaihtoehtoisissa rakenteissa” (*alternative structures*, 2008: 19). Tähän luokkaan kuuluu suurin osa tässä tutkielmassa analysoiduista esimerkeistä: esimerkiksi alkutekstin repliikin uudelleenmuotoilu suuremmaksi viittaukseksi sekä jo mainittu pronominin korvaus substantiivilla. Baumgarten korostaa visuaalisen ja verbaalisen yhteistyön tutkimista koko tekstin läpi jatkuvana elementtinä sen sijaan, että keskityttäisiin esimerkiksi pelkästään synkroniaan, jota saatetaan tarkastella vain tietyissä tekstin kohdissa.

4 Materiaali, toimeksianto ja työn eteneminen

Tutkielman materiaalina on Toonbox-animaatiostudion tuottama alle kouluikäisille lapsille suunnattu opettavainen *Kit 'n' Kate* -ohjelma ja sen suomennos *Killi ja Kiki*, jota Suomessa esittää YLE. Ohjelma koostuu 32 viisiminuuttisesta jaksosta, joista viidestä on poimittu analysoitavat esimerkit. Killi ja Kiki ovat kissanpentusisaruksia, joiden leluarkku vie heidät hauskoihin seikkailuihin. Kun he kohtaavat erilaisia ongelmia, he saavat mahdollisuuden palata ajassa taaksepäin ja korjata matkan varrella tekemänsä virheet. Ohjelmassa opetetaan esimerkiksi kärsivällisyyttä ja toisten huomioonottamista.

Aloitin dubbauskäännöstyöt helmikuussa 2016 Tuija Korhosen Fiable Oy -yrityksen kautta. Korhonen piti Helsingin yliopistossa dubbauskäännöskurssin syksyllä 2015, minkä jälkeen jatkoimme yhteydenpitoa ja sain ensimmäisen dubbaustoimeksiantoni. *Killi ja Kiki* -ohjelman sain käännettäväkseni toukokuussa 2016, ja se on kaikkiaan toinen dubbaustoimeksiantoni sekä ensimmäinen kokonaan itse kääntämäni sarja, minkä vuoksi koin sen sopivaksi materiaaliksi käännösgradua ajatellen.

Käännösprosessi alkoi hahmojen nimien ja ohjelman tunnusmusiikin suomentamisella. Ohjelman yksinkertainen animointi ja näin ollen huulisynkronia eivät vaatineet, että nimet olisivat foneettisesti lähellä alkuperäisiä. Sitä ei myöskään vaadittu toimeksiannossa. Koin kuitenkin sopivaksi suomentaa nimet ainakin hiukan alkuperäisiä muistuttaviksi, ja päädyinkin K-kirjaimella alkaviin, lyhyisiin ja ainakin tavallaan kissamaisiin nimiin Killi ja Kiki.

Ohjelman tunnusmusiikki esittelee sarjan tyyliä ja antaa katsojille esimakua hahmoista ja sarjan tapahtumista. Suomennoksessa oli siis tärkeää säilyttää alkuperäisen tunnuslaulun tyyli niin, että se kuvaisi ohjelman luonnetta mahdollisimman hyvin ja viihdyttävästi. Aloitin laulun kääntämisen listaamalla mielestäni tärkeitä ohjelman avainsanoja, joiden avulla ryhdyin rakentamaan varsinaista kappaletta. Alkuperäinen kappale on lyhyt ja vähätavuinen, mikä aiheutti sen, että suomenkieliseen lauluun mahtui vain noin yksi sana säettä kohden. Lauluun oli tärkeää myös sisällyttää ohjelman nimi (*Killi ja Kiki*) sekä ohjelmassa kuultava hokema, joka toistuu joka jaksossa (*Hei kisumisut matkaan!*).

Itse jaksojen kääntäminen alkoi niin, että suomensin ensin kaksi ensimmäistä jaksoa, jotka lähetettiin toimeksiantajani kautta YLE:lle tarkistukseen. Sain ennen lähetystä toimeksiantajalta yleisiä kommentteja ja korjausehdotuksia jaksoihin, joiden perusteella tein tarvittavat muutokset ja joita käytin hyväkseni myös koko

muun sarjan käännösprosessissa. Näihin kommentteihin sisältyi muun muassa suositus tarkempien, ”konkreettisempien” viittausten käytöstä, joka toimikin lähtökohtana tälle tutkielmalle.

Aloitin kääntämisen katsomalla jakson ensin kokonaisuudessaan, minkä jälkeen ryhdyin tekemään ensimmäistä käännösversiota. Repliikkien ajastukset oli tehty etukäteen, joten minun ei tarvinnut keskittyä muuhun kuin kääntämiseen. Puhuin repliikkejä koko ajan ääneen, jotta repliikeistä tuli sopivan pituisia sekä luontevia sanoja. Kun jakson sisältö oli valmis, keksin jaksolle nimen sekä lyhyen kuvauksen, joka näytetään jakson esitystietojen kohdalla YLE Areena -palvelussa. Tämän jälkeen katsoin jakson vielä kerran läpi ja puhuin repliikit jälleen ääneen, jolloin oli mahdollista huomata viimeisiä virheitä tai puutteita. Lopuksi jakson käsikirjoitus vietiin käännösohjelmasta Excel-tilukkaan, joka lähetettiin toimeksiantajalle ja mahdollisten korjausten jälkeen studioon äänitettäväksi.

5 Konkretisoivien käännösratkaisujen analyysi

Tässä luvussa esittelen kolme useimmin käyttämäni konkretisaatio-operaatiota, joita analysoin *Killi ja Kiki* -ohjelman käännöksistä poimimieni esimerkkien kautta. Yksi tällainen operaatio on jo yllä mainittu sanaluokan vaihto eli transpositio (Vinay & Darbelnet 1995). *Killi ja Kiki* -ohjelman käännöksissä on käytetty transpositiota muuttamaan sekä pronomineja (esim. *it*) että adverbiaaleja (esim. *over there*) substantiiveiksi. Toinen konkretisoiva operaatio on verbien muuttaminen yleismerkityksisestä tarkempimerkityksiseen, mitä kuvaa mm. Klaudy (1996). Kolmas tapa, jolla olen pyrkinyt konkretisoimaan käännöstä, on repliikin ”uudelleenkirjoittaminen”.

5.1 Konkretisointi transposition avulla

Pronominin muuttaminen substantiiviksi on yleisimpiä tekemiäni konkretisoivia operaatioita. Dubbauskäännöksessä pääsanana käyttäminen epäsuoran viittauksen sijaan helpottaa tarinan seurattavuutta etenkin toimintakohtauksissa, joissa ruudulla voi tapahtua monta asiaa samaan aikaan (esim. Korhonen 2017). Se voi myös helpottaa ohjelman katselua näkörajoitteisten katsojien kannalta. Täytyy kuitenkin

muistaa, että kaikkiin kohtiin substantiivi ei sovi: muutokset on toki tehtävä tekstikokonaisuus huomioon ottaen.

Killi ja Kiki -ohjelmassa olen käyttänyt transpositiota muun muassa kohdassa, jossa hahmojen leipoma kakku on paistunut valmiiksi uunissa, ja Killin hahmo hihkaisee: ”Yeah! **It**’s ready!” Olen kääntänyt tämän kohdan seuraavalla tavalla: ”Jipii! **Kakku** on valmis!” Kuten esimerkistä huomaa, lähdetekstin ja käännetyn repliikin rakenne on sama, mutta lähdetekstin pronomini on korvattu käänöksessä substantiivilla. Koska käänöksessä käytetään pääsanaa, voidaan olettaa, että siinä viitataan kakkuun suuremmin kuin lähdetekstissä. Kakku myös näkyy kuvassa repliikin aikana, jolloin viittaus ikään kuin kaksinkertaistuu.

Baumgartenin (2008: 13) mukaan deiktiset elementit, kuten tässä pronomini, ”ohjeistavat” katsojaa hakemaan viittauksen kohteen visuaalisesta tekstistä eli yhdistämään viittauksen kuvaan. Koska olen tässä korvannut pronominin substantiivilla, katsojan oman tulkinnan tarve vähenee tai jopa poistuu, vaikka kuvan ja puhutun tekstin yhteys saattaakin vahvistua.

Konkretisoivaa transpositiota tapahtuu myös adverbien tai adverbiaalien ja substantiivien välillä. *Killi ja Kiki* -ohjelmassa retkivarustekauppias osoittaa, mistä kissahahmot löytävät viidakossa tarvittavat välineet, ja sanoo englanniksi ”They’re **over there**” ja suomeksi ”Välineet ovat **hyllyllä**”.² (Vaikka suomen kielessä *hyllyllä*-sana voidaan määrittää myös paikan adverbiaaliksi, käsittelen sitä tässä substantiivilausekkeena.) Vaikka kuvassa kauppias osoittaaakin käden heilautuksella ja katseen suunnalla varusteiden suuntaan, pelkkä *over there* (”tuolla”) ei kerro niiden tarkkaa sijaintia. Katsoja voi kuitenkin kuvasta päätellä, mitä repliikissä tarkoitetaan, minkä konkretisoiva käänösratkaisu saattaa jälleen tehdä ”tarpeettomaksi”. Myös Baumgarten (2008: 20) on huomannut, että dubbauskäännöksissä visuaalisten elementtien sijainti esitetään usein tarkemmin kuin alkuperäisissä teksteissä.

5.2 Verbin konkretisointi

Konkretisaatiota voi tehdä myös verbien kautta käyttämällä tarkempimerkityksisiä verbejä yleismerkityksisten sijaan. Klaudyn (esim. 1996) mukaan unkarin kielessä ja

² Repliikissä on tapahtunut myös pronominin ja substantiivin välinen transpositio, mutta käsittelen tässä vain lihavoitua tekstiainesta.

unkarinkielisissä käännöksissä on tapana käyttää semanttisesti sisällökkäämpiä verbejä kuin englanninkielisissä lähdeteksteissä, vaikka suoriakin vastineita englannin kielen semanttisesti ”laimeille” verbeille olisi. Myös käännöstyöni toimeksiantajan ohjeissa (Korhonen 2016) kehoitettiin käyttämään kuvailevampia vaihtoehtoja esimerkiksi *tulla-* ja *mennä-*verbeille.

Esimerkkinä verbin konkretisoinnista *Killi ja Kiki* -ohjelmassa on kohta, jossa kissahahmot yrittävät päästä sisään taikateatteriin ja ihmettelevät, miksi ovimies ei avaa heille ovea. Kikin hahmo tokaisee: ”We even **used** magic sparkles”, joka kuuluu käännöksessä ”**Levitimme** jopa taikapölyä”. Vaikka suomen kielessä on englannin *to use* -verbille melko suora vastine *käyttää*, olen päättänyt kääntämään repliikin *levittää*-verbillä, jonka koen merkitykseltään hieman suppeammaksi. Kuvassa Kiki näyttää, miten taikapöly puhalletaan ilmaan ja leviää ympäristöön, ja pyrin käännökselläni kuvastamaan visuaalista tapahtumaa mahdollisimman tarkasti.

Tarkempimerkityksisen verbin käyttö liittyy myös haluun hyödyntää käännöksessä suomen kielen monipuolista sanastoa. Koen usein, että kääntäjänä minulla on vastuu tai ainakin oiva mahdollisuus altistaa lapsikatsojat uusille sanoille, joita suomen kieli voi tarjota esimerkiksi synonyymien kautta. Tässä esimerkikikäännöksessä käytetty verbi ei kenties ole erikoisimmasta päästä, mutta kuvastaa kuitenkin pyrkimyksiäni käännösprosessissa.

5.3 Konkretisointi uudelleenkirjoittamisen kautta

Toisinaan konkretisoivan käännösratkaisun voi saavuttaa irtautumalla lähdetekstin rakenteesta ja ikään kuin kirjoittamalla repliikin uudestaan. Baumgarten (2008: 19–20) puhuu ”vaihtoehtoisista rakenteista” (*alternative structures*), mutta kuten alaluvussa 3.2 mainittiin, tämä luokittelu sisältää uudelleenkirjoitettujen repliikkien lisäksi myös mm. yllä esittelemäni transposition. Aiemmin esittelemäni käännösratkaisut käsittävät muutokset vain yhdessä tai kahdessa repliikin sanassa (pl. kielen muutos alkukielestä kohdekieleen), kun taas uudelleenkirjoittamisella viitataan kokonaisen repliikin muotoilemiseen uudelleen, jolloin tulos saattaa näyttää hyvinkin erilaiselta kuin alkuperäinen repliikki.

Käännösteksti perustuu aina kääntäjän omaan tulkintaan alkutekstistä. Kun mahdollisia tulkintoja on useampia, kääntäjän on valittava käännökseen niistä sopivin. Klaudy (2010: 85) käyttää kyseisestä valintaprosessista nimitystä

differentiation (suomeksi esim. ”erittely”, oma käännös). Jotta kääntäminen onnistuu, kääntäjän täytyy tunnistaa tai ”eritellä” alkukielen sanan tai virkkeen erilaiset merkitykset. Aina se ei ole tarpeen: seuraavien esimerkkien kohdalla käännöksessä olisi hyvin voinut käyttää ns. suoraa vastinetta, mutta koska olen halunnut konkretisoida kyseiset kohdat, minun on täytynyt eritellä alkutekstin viittausten kohteet ja valittava niistä yksi.

Killi ja Kiki -ohjelman kohdassa, jossa kissat leikkivät taidemaalareita, heidän ankkaystävänsä kokoavat asetelman heidän piirrettäväkseen. Kiki kommentoi tapahtumaa alkutekstissä sanomalla ”**That’s great!**” ja käännöksessä ”**Kiitos avusta!**”. Olen käännöksessä tulkinnut Kikin repliikin ankoille suunnatuksi ja heitä kiittäväksi, kun alkutekstin repliikissä hahmo voisi yhtä hyvin esimerkiksi kommentoida Killille asetelman ulkonäköä.

Valitsemalla näin yhden tulkintatavan kohdalle, jossa alkutekstin repliikki sisältää useamman mahdollisen merkityksen, vähennän jälleen katsojan mahdollisuutta tehdä omat tulkintansa tilanteesta. Käännöksen voi kuitenkin katsoa toteuttavan paremmin toimeksiantajan ja suomalaisten dubbauskäytäntöjen mukaiset suositukset tekstin kuvailevuudesta ja puheen ja kuvan selkeästä yhteydestä.

Toinen esimerkki uudelleenkirjoittamisesta on jaksossa, jossa Killi ja Kiki leikkivät palomiehiä ja sammuttavat nuotiota. Kun nuotiosta lentää kipinä, joka synnyttää uusia liekkejä kauemmas, Kiki sanoo alkutekstissä ”**Kit, over there!**” ja käännöksessä ”**Tulesta lensi kipinä!**” Käännös on syntynyt halusta kuvata kuvassa nähtävää tapahtumaa, minkä saatan kääntäessä usein tehdä vastaamalla kysymykseen ”Mitä ruudulla oikeasti tapahtuu?” Kuva toimii näin inspiraation lähteenä.

6 Päätelmät

Tässä käännösgradussa käsittelen oman käännökseni kautta erilaisia konkretisoivia käännösratkaisuja, joita dubbauskääntäjän on mahdollista tehdä: esimerkiksi transpositio, verbin konkretisointi ja repliikin uudelleenkirjoittaminen. Konkretisaation tarkoitus dubbauskäännöksessä on korostaa verbaalisen ja visuaalisen tekstin yhteistyötä ja kuljettaa tarinan juonta eteenpäin myös verbaalisen kautta.

Konkretisaatio käännösstrategiana on osittain haasteellinen: kun käännöksessä ”tarjoillaan” repliikin tulkinta esimerkiksi substantiivin käytön tai

suoremman viittauksen kautta, katsoja menettää mahdollisuuden tehdä tarinasta omat tulkintansa. Tämä herättää kysymyksen myös kääntäjän etiikasta: jos alkutekstin tekijä on luottanut siihen, että tietyssä kohdassa esimerkiksi pronominin käyttö riittää, onko kääntäjällä oikeutta päättää toisin?

Täytyy kuitenkin muistaa, että kääntäjän on aina otettava huomioon käännöksen kohdeyleisö sekä kohdekulttuurin normit (esim. Oittinen 2004: 11). Tässä tapauksessa käännöksen on siis oltava toimiva ja sujuva lapsikatsojia ajatellen, ja suomalaisten dubbauskäytäntöjen mukaan konkretisoivat käännösratkaisut ovat silloin toisinaan tarpeen: tämän voi päätellä niin toimeksiantajani ohjeista (Korhonen 2016, 2017) kuin muiden suomalaisten dubbausammattilaisten näkemyksistä (esim. Stam 2010). Kääntäjän on siis tehtävä tekstiin sellaisia muutoksia, jotka johtavat kohdeyleisölle mahdollisimman sopivaan lopputulokseen.

Konkretisaatio-sana voi olla jo terminäkin haastava, sillä sitä käytetään käännöstieteessä hieman eri yhteyksissä kuin tässä tutkielmassa. Lisäksi konkretisoivat käännösratkaisut johtavat ekspliiittisempään kohdetekstiin, joten eksplisitaation voisi katsoa olevan sopivampi termi. Koen kuitenkin, että konkretisaatio kuvaa parhaiten juuri tässä yhteydessä tekemiäni käännösratkaisuja: yhdistän termin nimenomaan verbaalisten ja visuaalisten elementtien yhteistyöhön.

Tämän yhteistyön tärkeyttä dubbauskääntämisessä haluan tällä tutkielmalla osoittaa ja korostaa: dubbauskääntäjän on käytävä jatkuvaa keskustelua niin alkutekstin verbaalisen kuin visuaalisen puolen kanssa. Pyrin myös kokoamaan ainakin osan siitä ”hiljaisesta tiedosta”, jota dubbauskääntämiseen Suomessa liittyy: kenties dubbauskääntämisestä kiinnostunut voi tämän tutkielman avulla saada tietoa toimivan dubbauskäännöksen piirteistä ja sellaisen tekemiseen liittyvistä työvaiheista.

Lopuksi on korostettava oman käännöksen tutkimisen ja arvioinnin valtavaa merkitystä kääntäjän ammatillisen ja henkilökohtaisenkin kehityksen kannalta. Käännösgradun tekemisen puitteissa olen oppinut tiedostamaan paremmin omat työskentelytapani sekä arvioimaan tekemieni käännösratkaisujen vahvuuksia ja kehittämiskohteita. Tämä onkin erityisen hyödyllistä opintojen loppuvaiheessa olevalle kääntäjälle, joka on vasta aloittamassa varsinaisessa työelämässä. Ulkopuolinen palaute on toki aina arvokasta, mutta itsearvioinnilla voi olla oman käännöstyön kehitykselle jopa sitäkin suurempi merkitys.